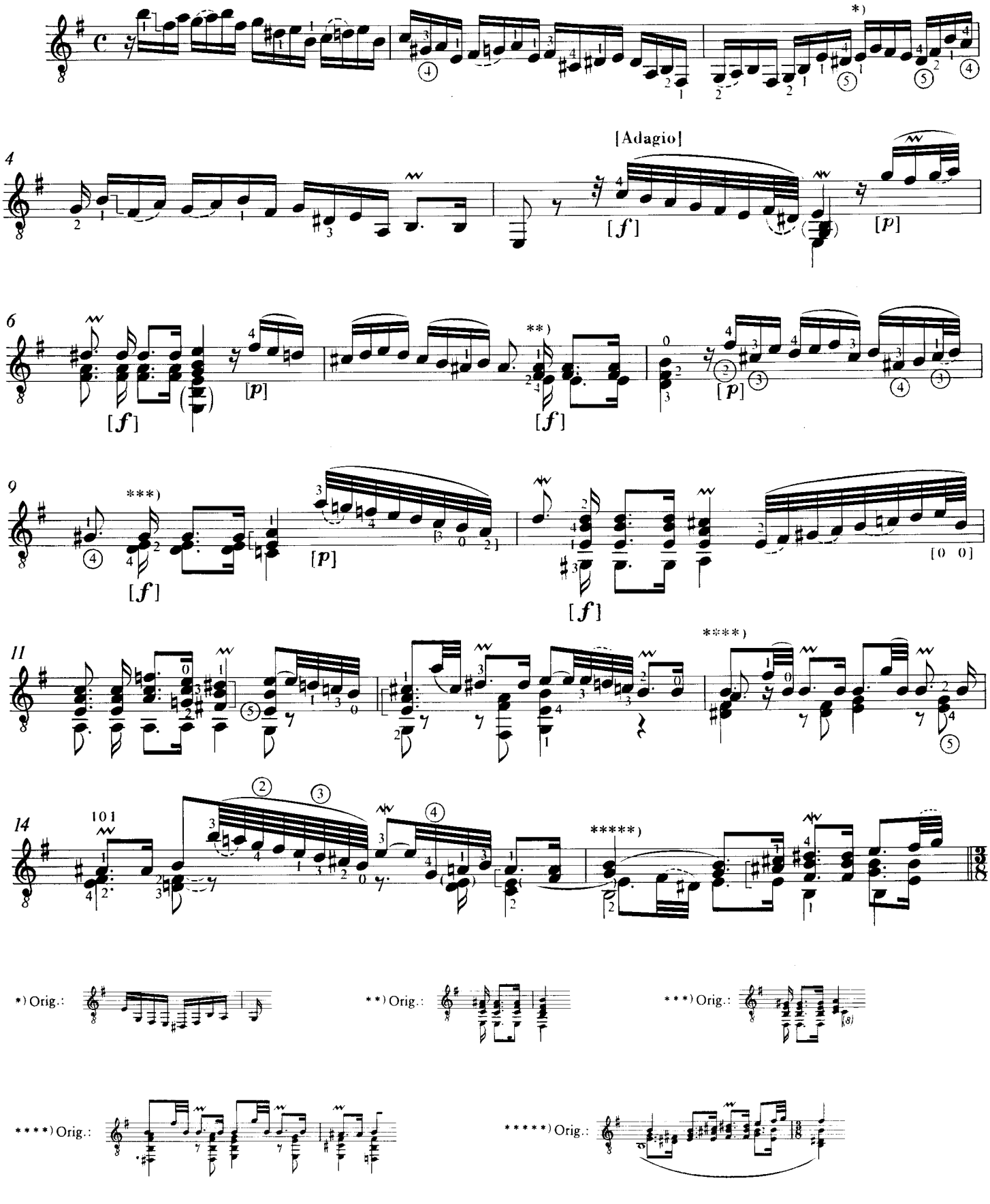
SUITE

1. PRAELUDIO

Passaggio
[Presto]

BWV 996



Presto

16

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33

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42

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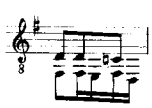
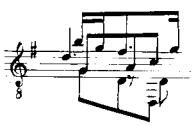
59

67

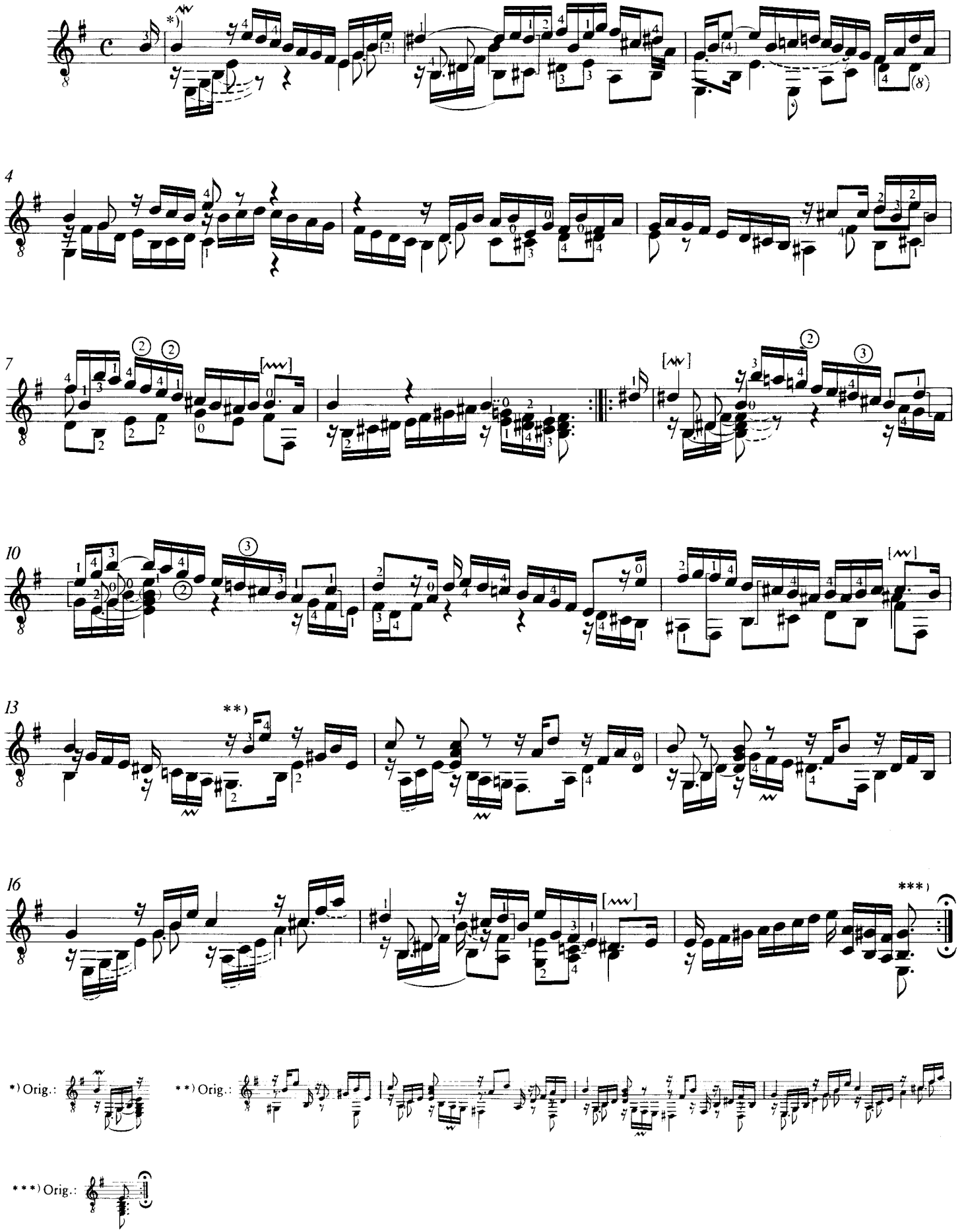
*) Orig.:



**) Orig.:



2. ALLEMANDE



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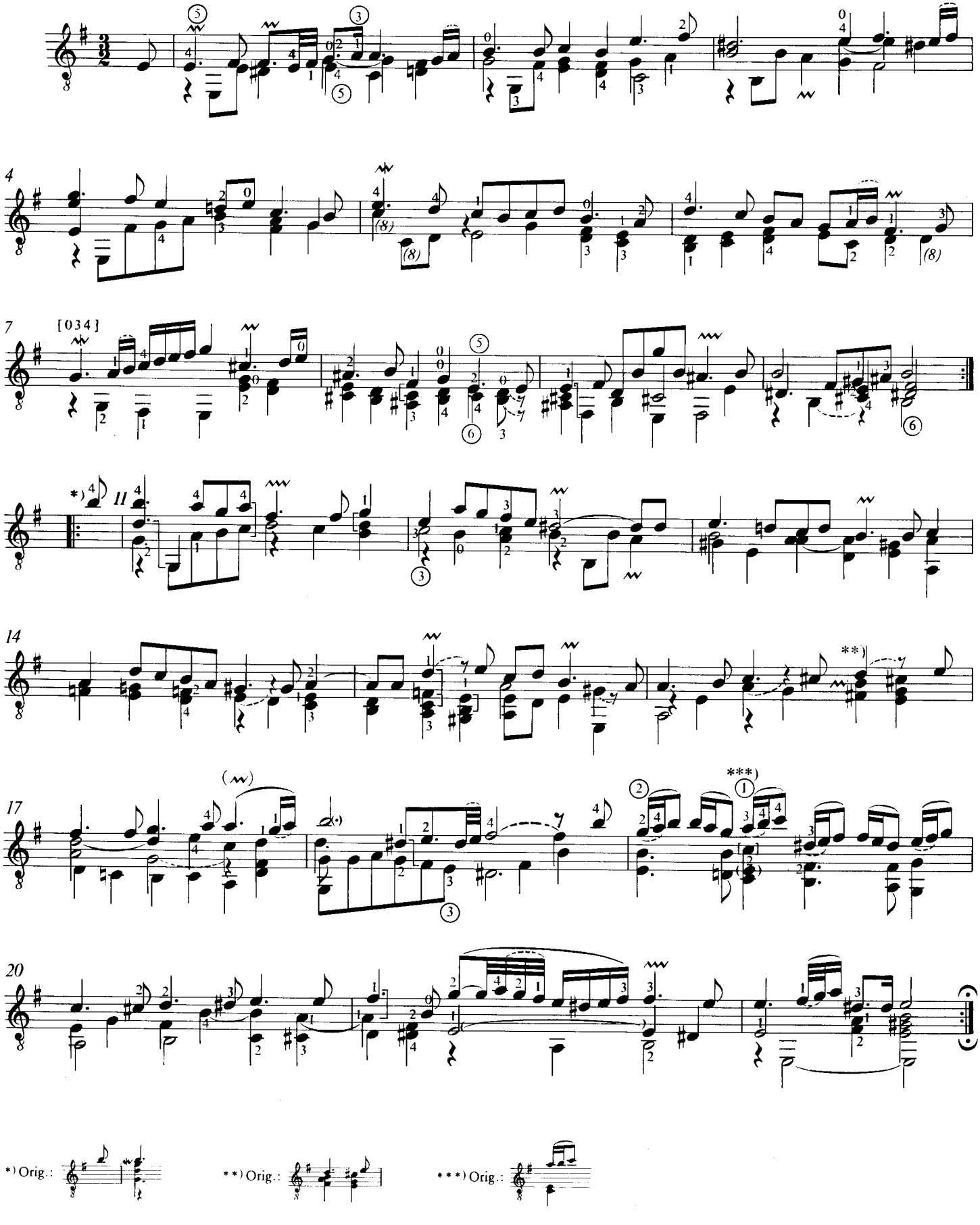

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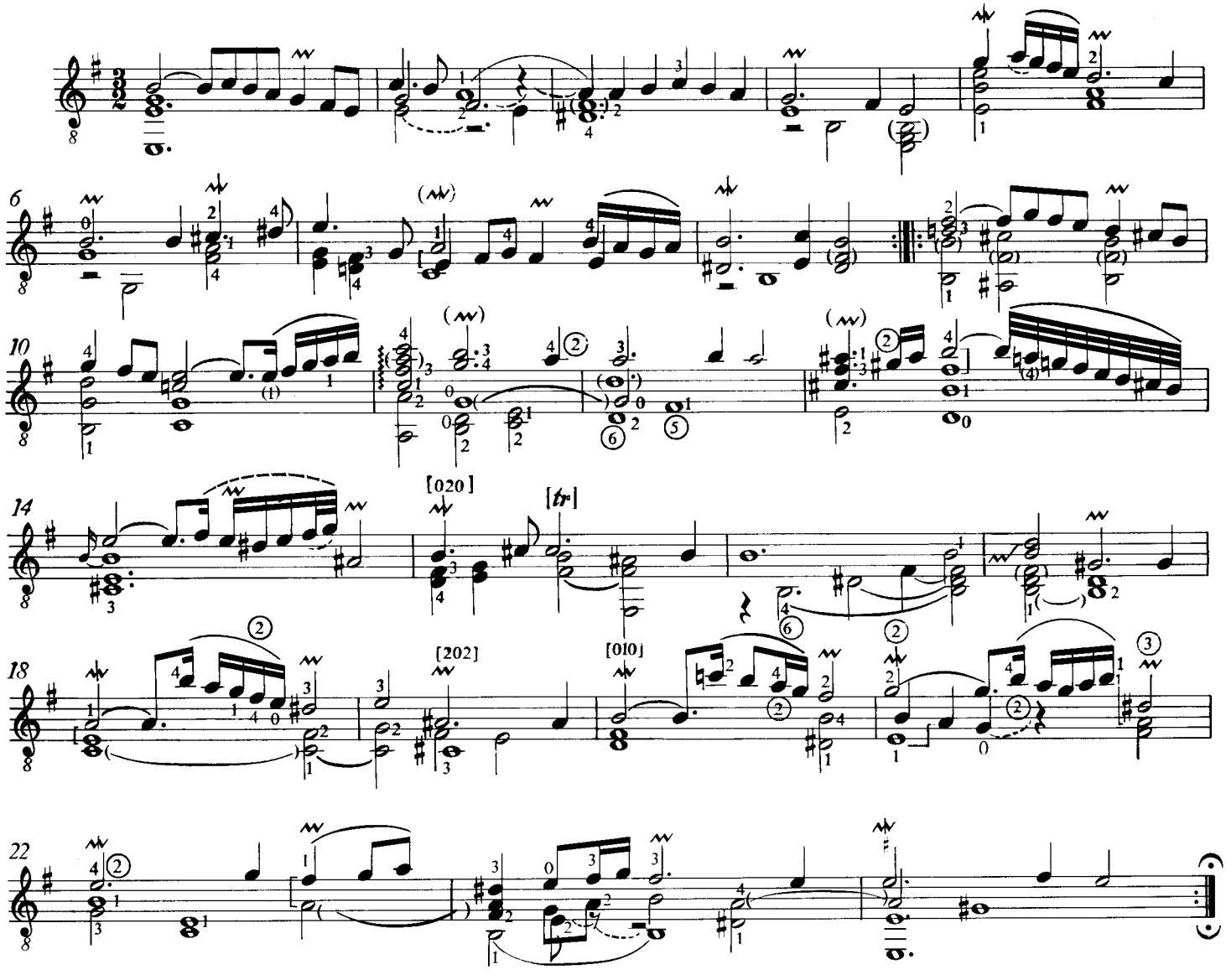

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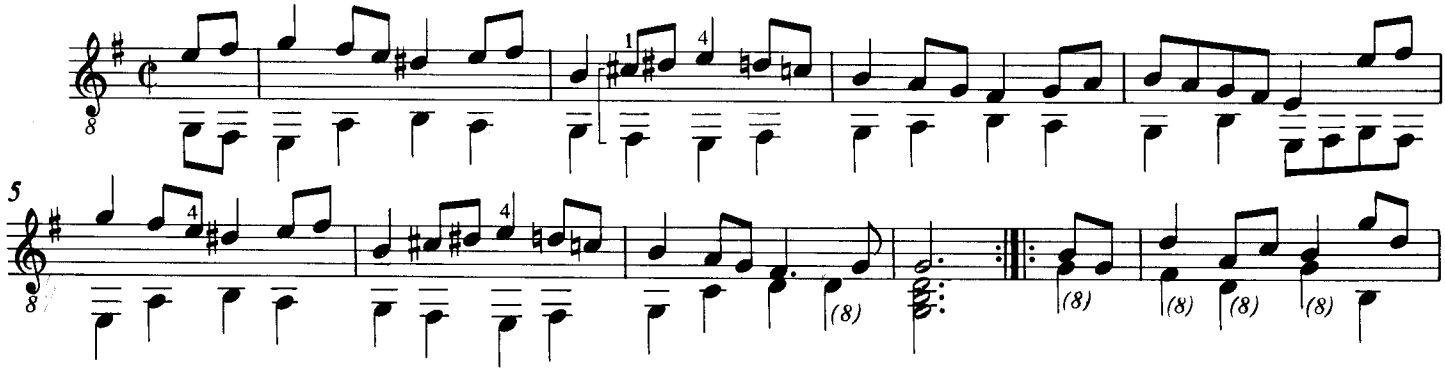
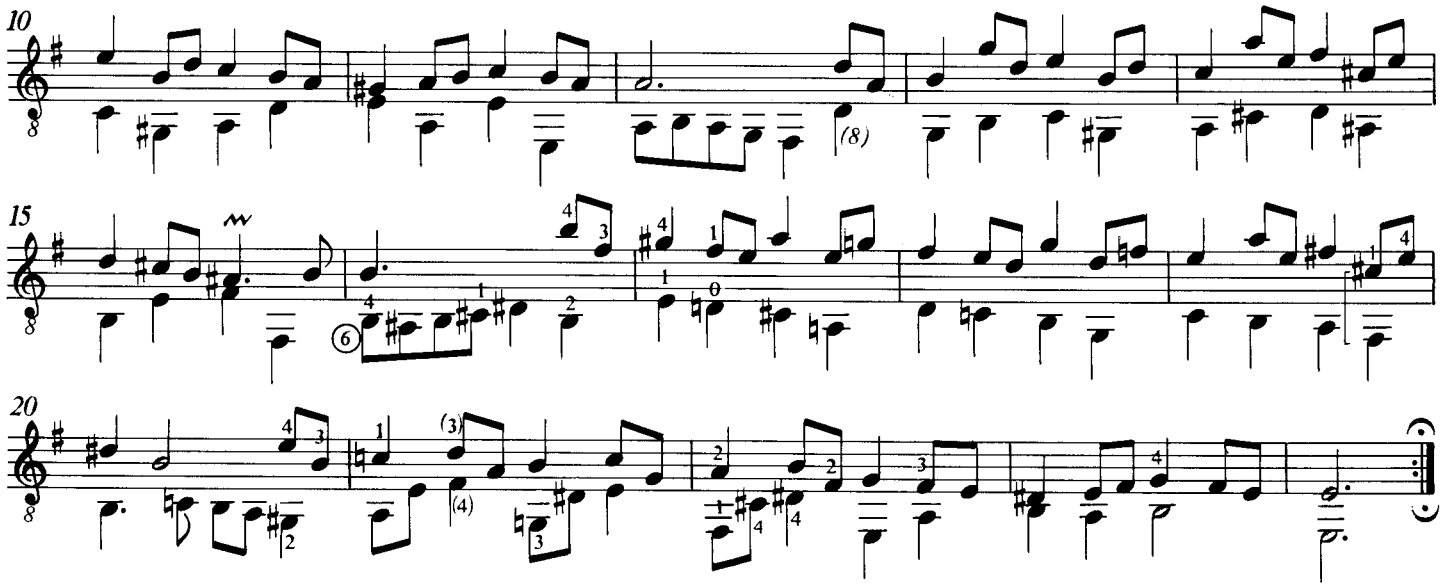
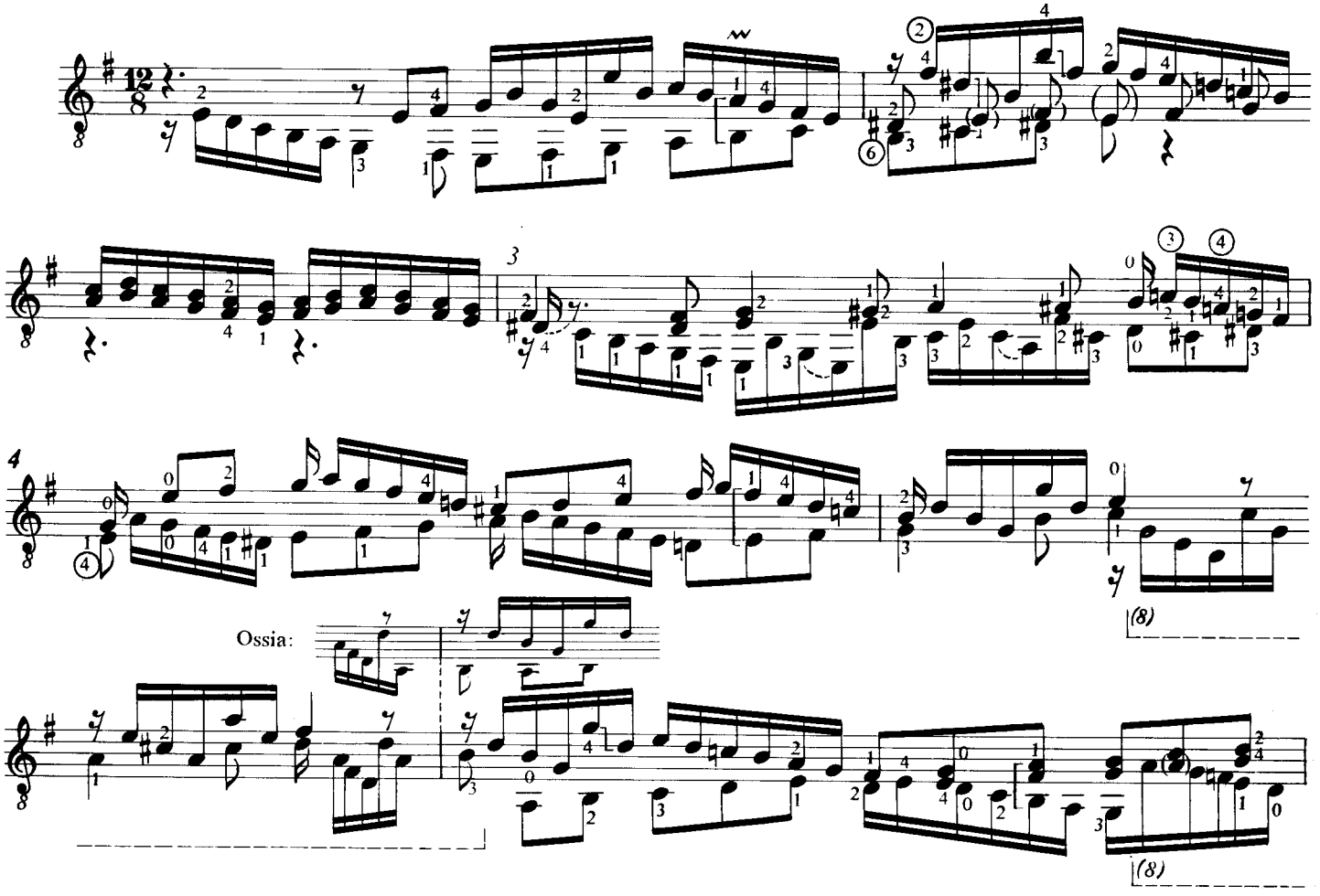
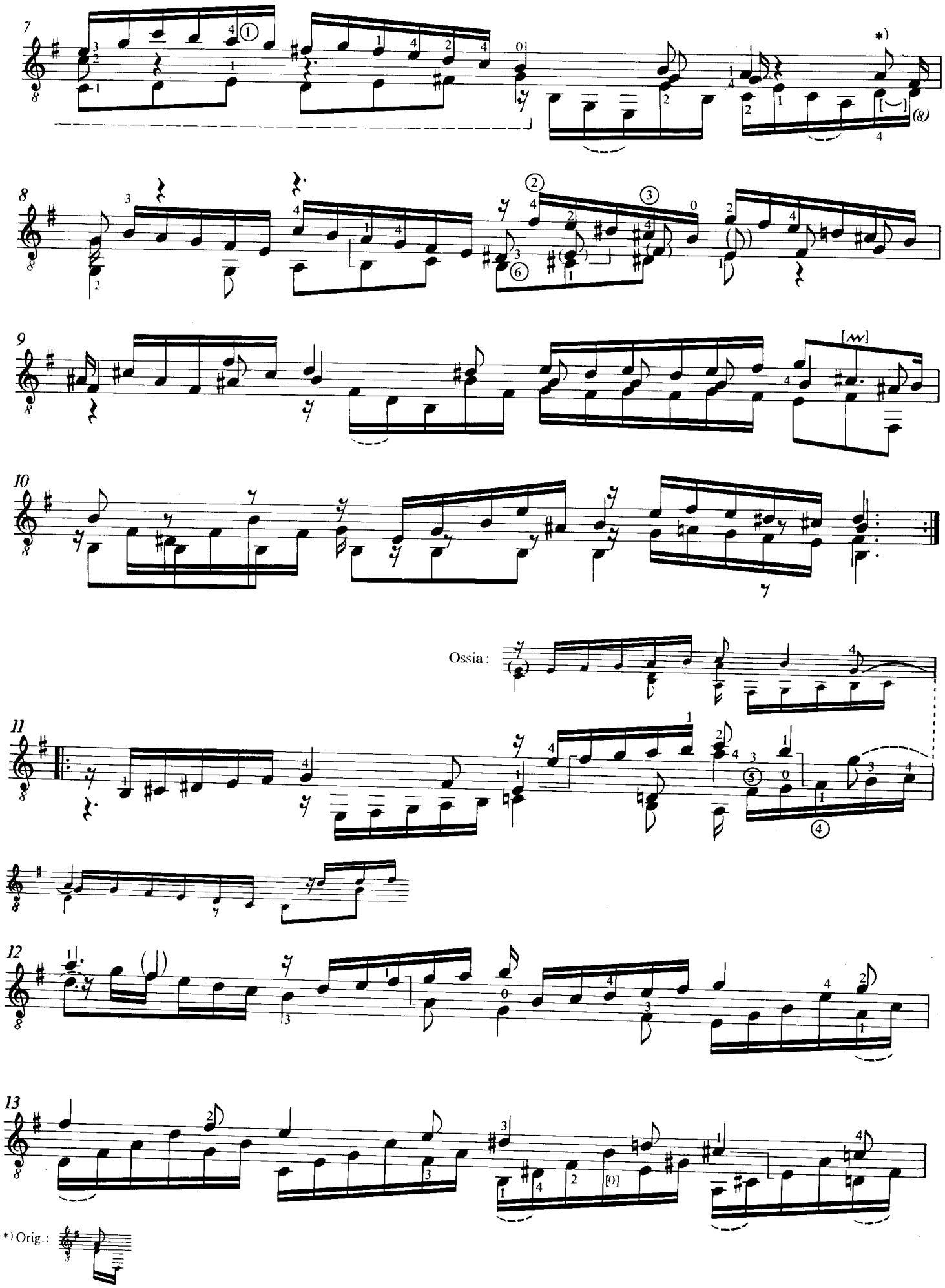
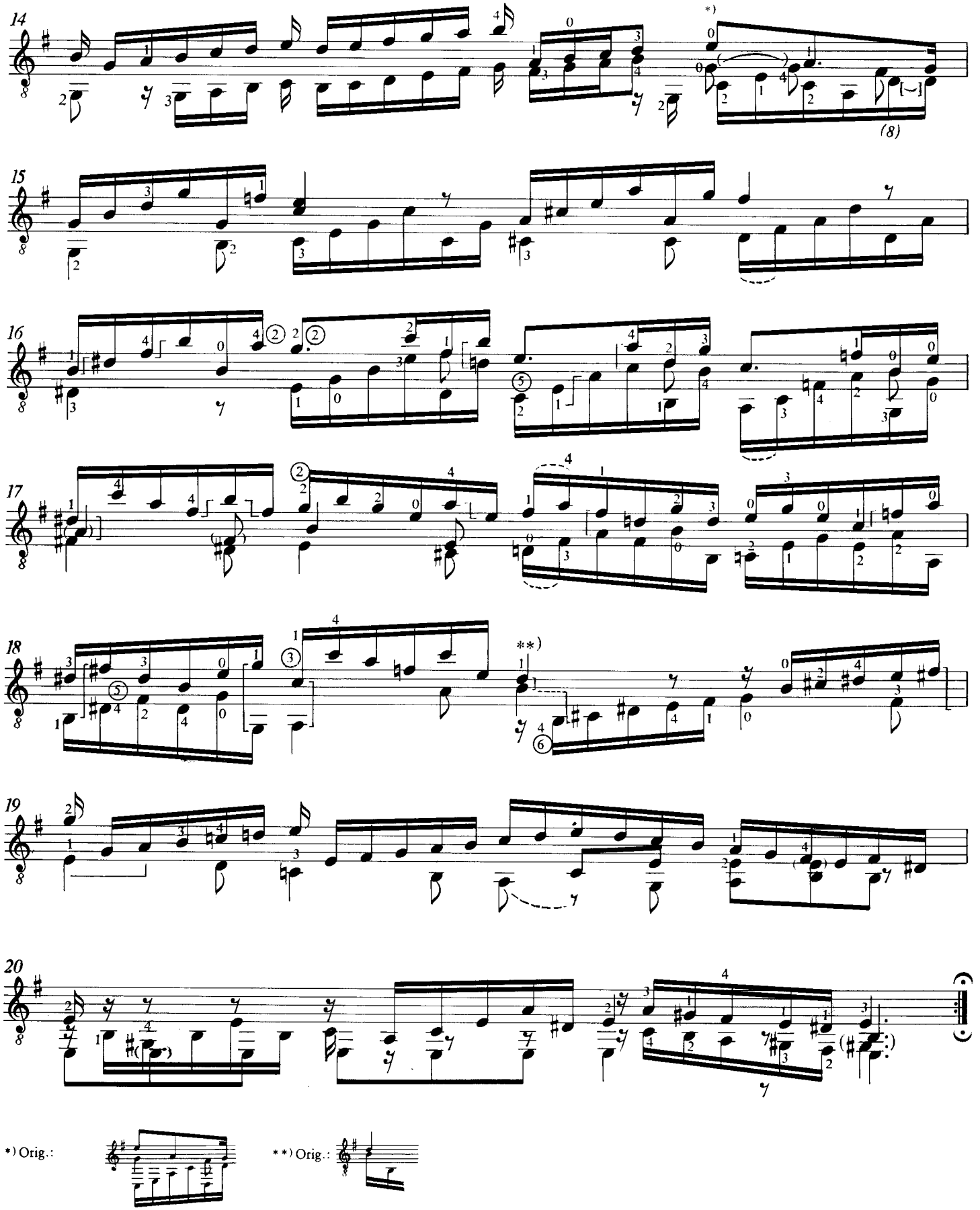




6. GIGUE




Ossia :
*) Orig.:



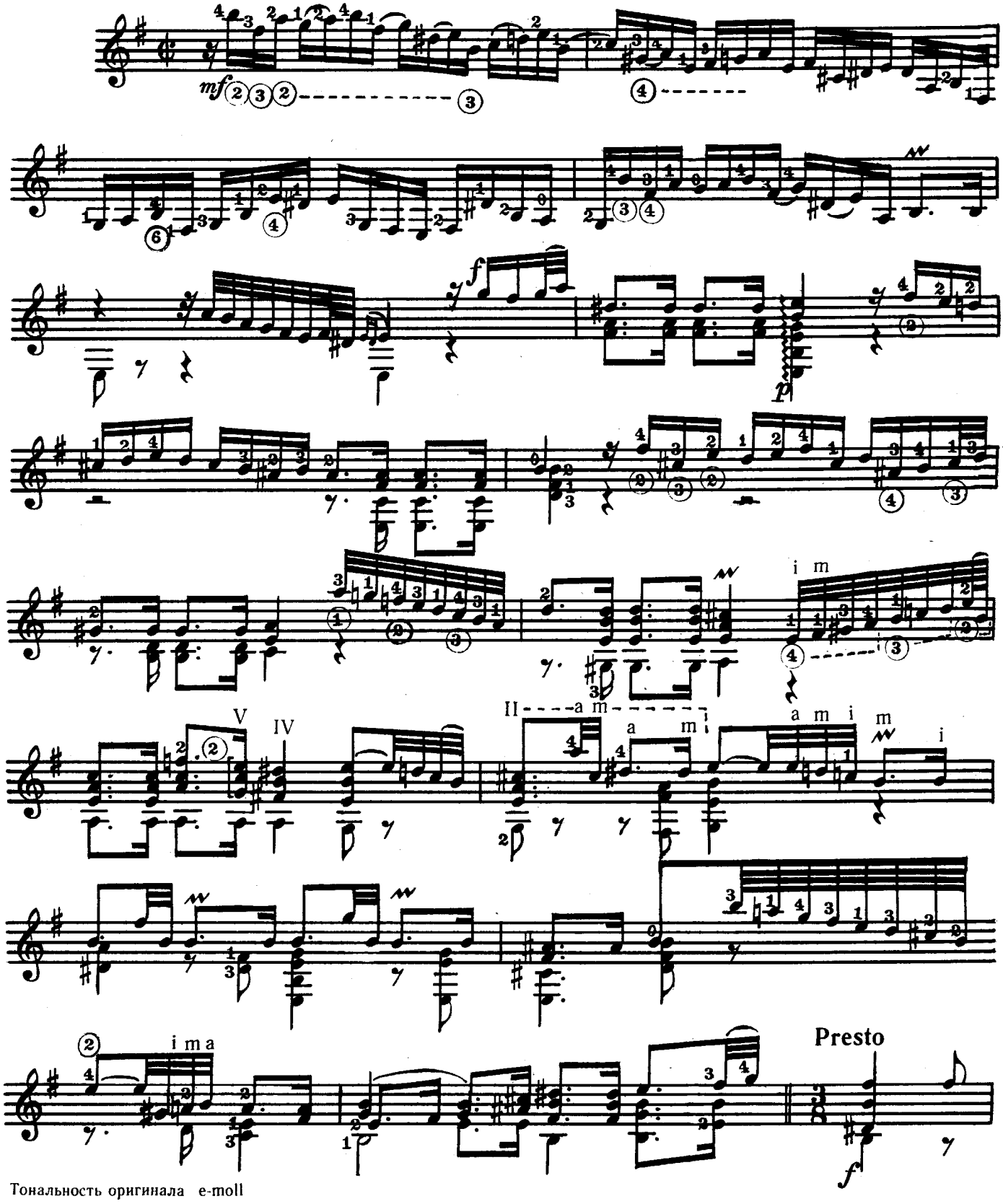
*) Orig.:

**) Orig.:

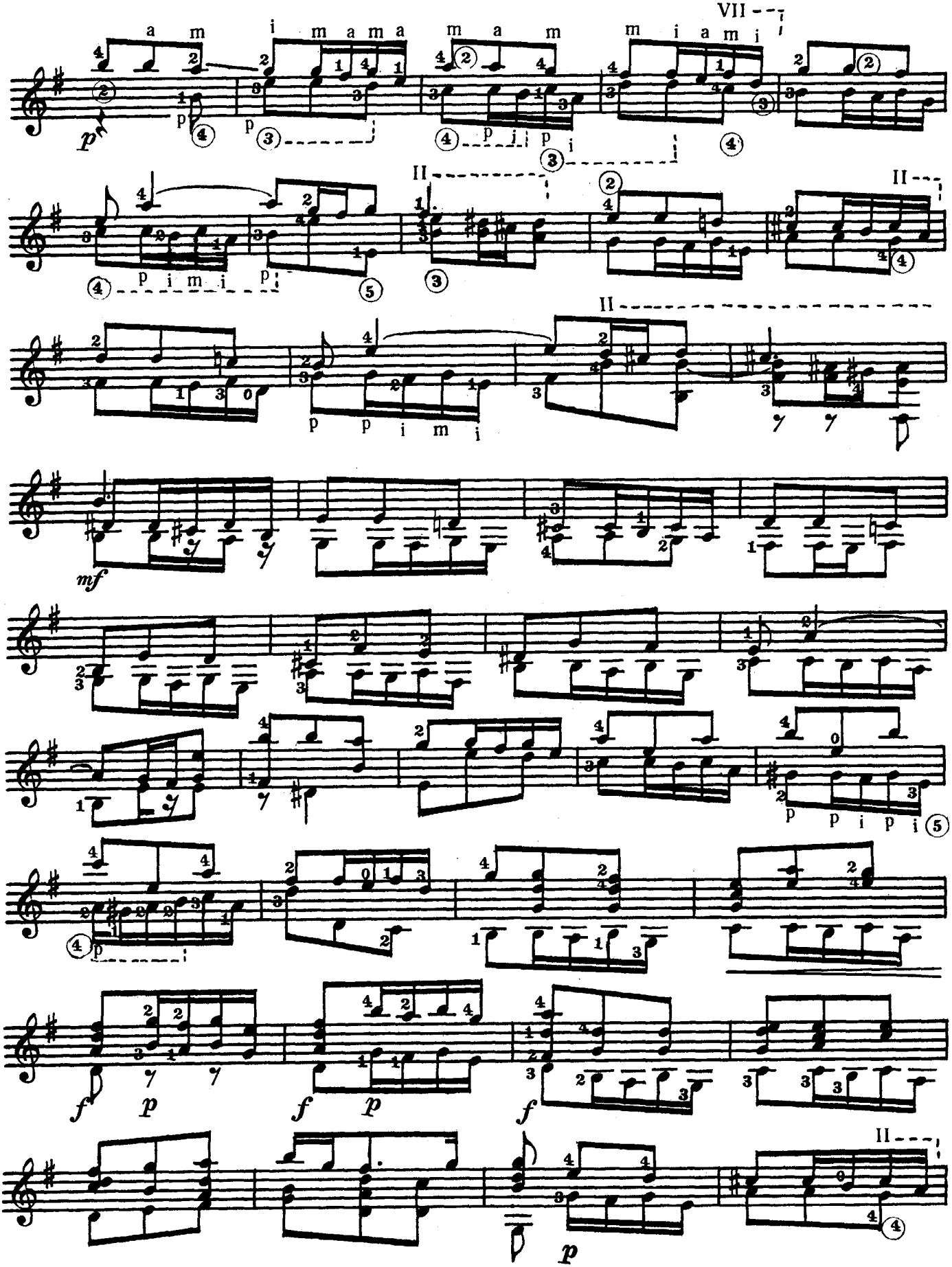
СЮИТА I *

И. С. БАХ

ПРЕЛЮДИЯ



Тональность оригинала e-moll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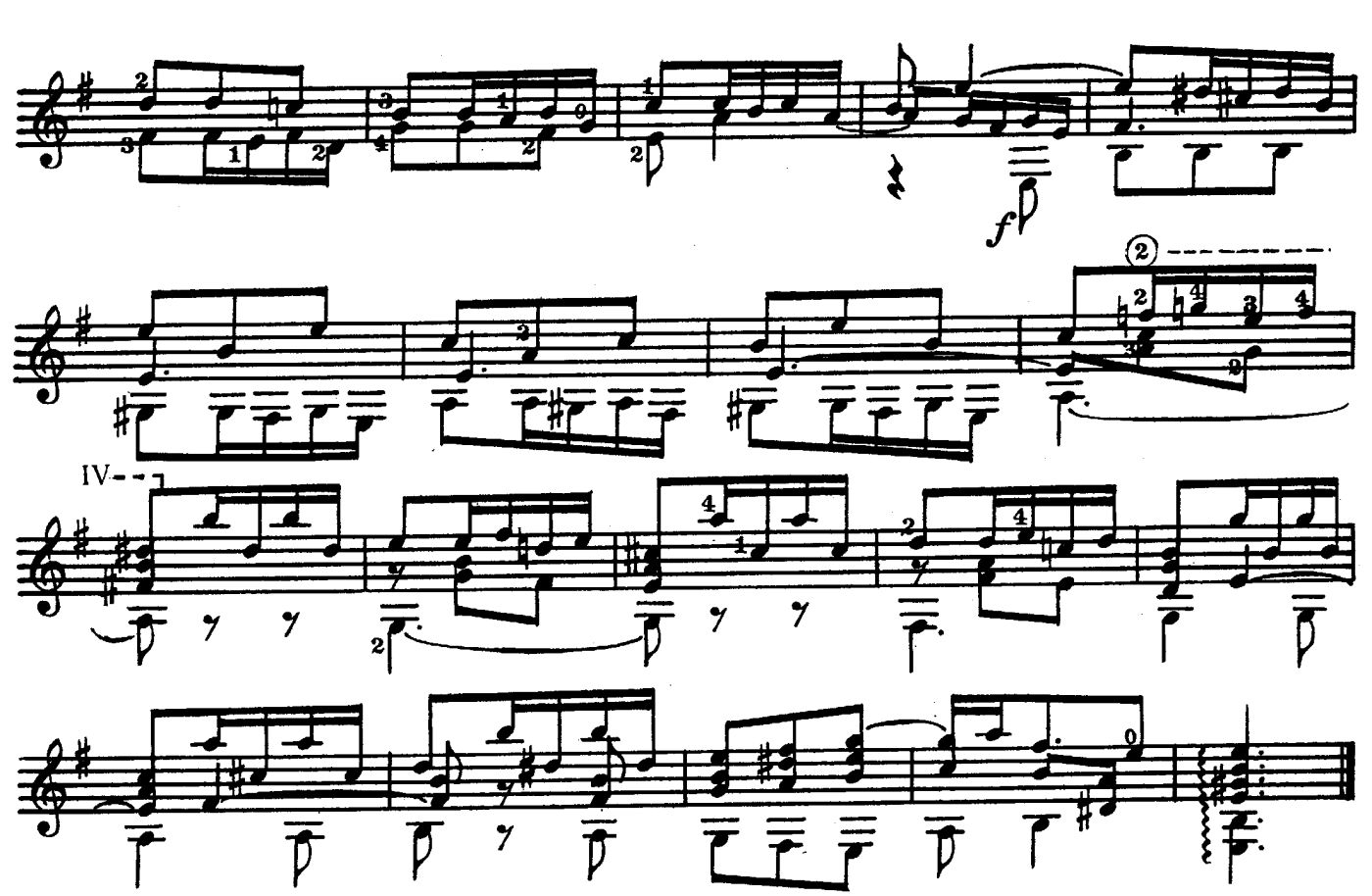
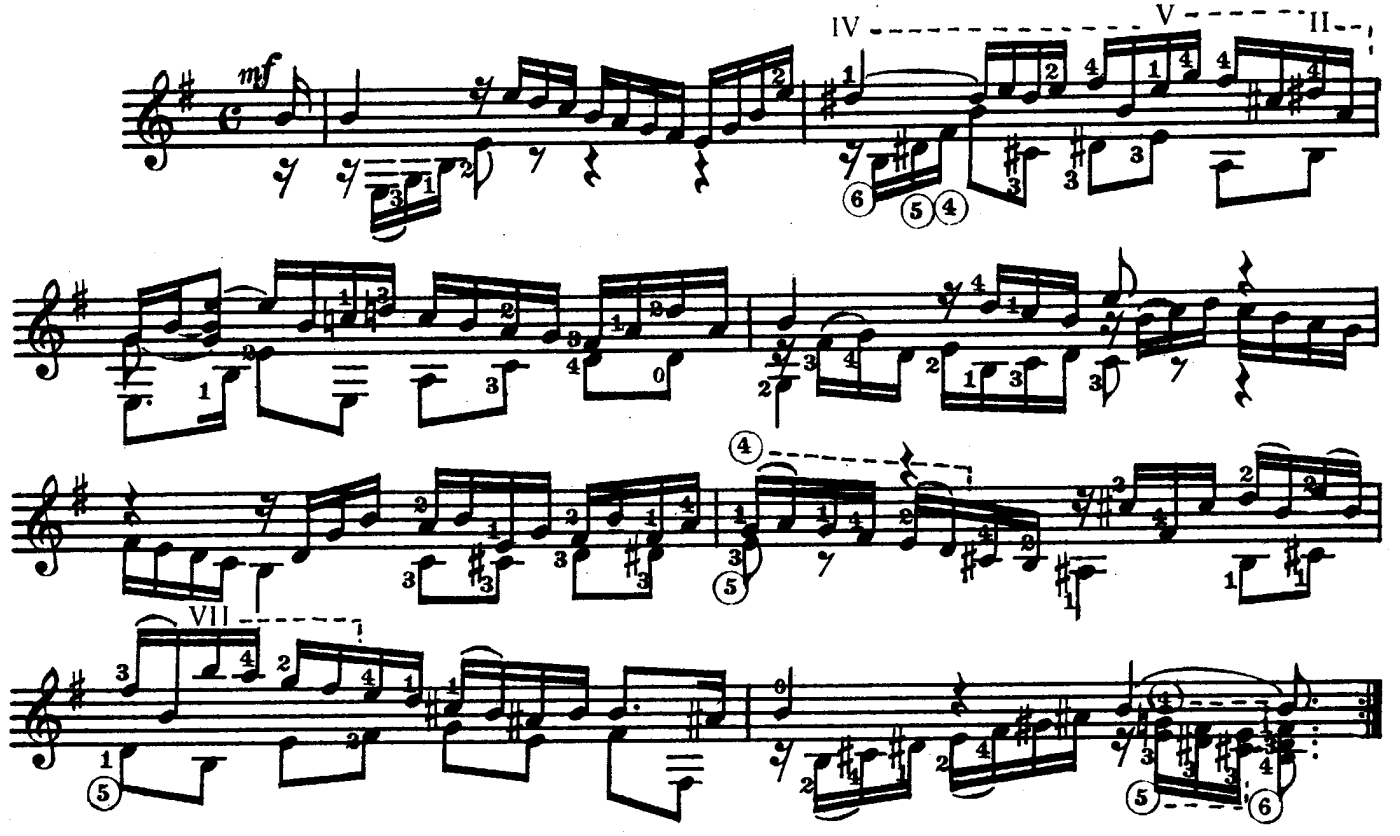
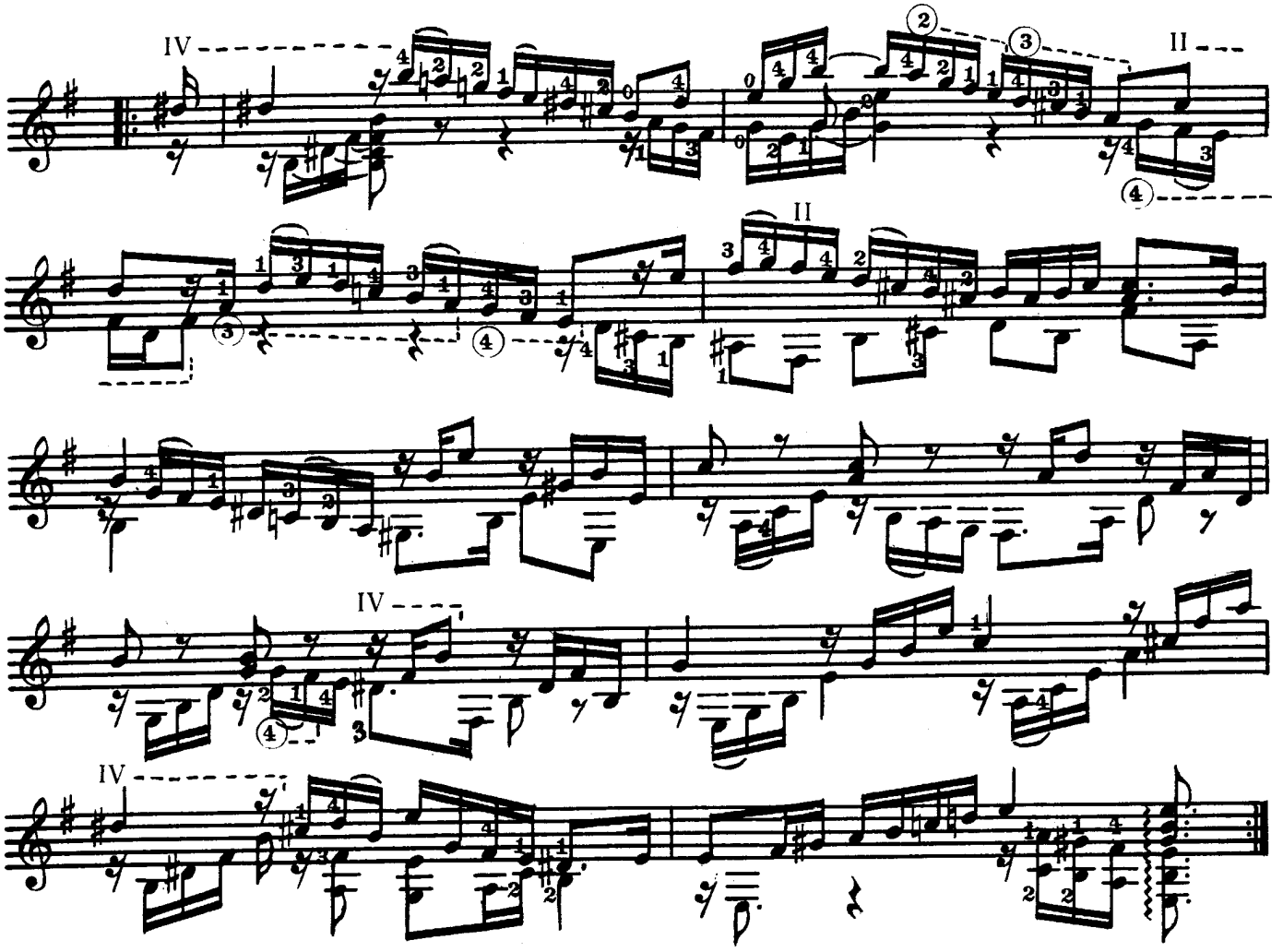
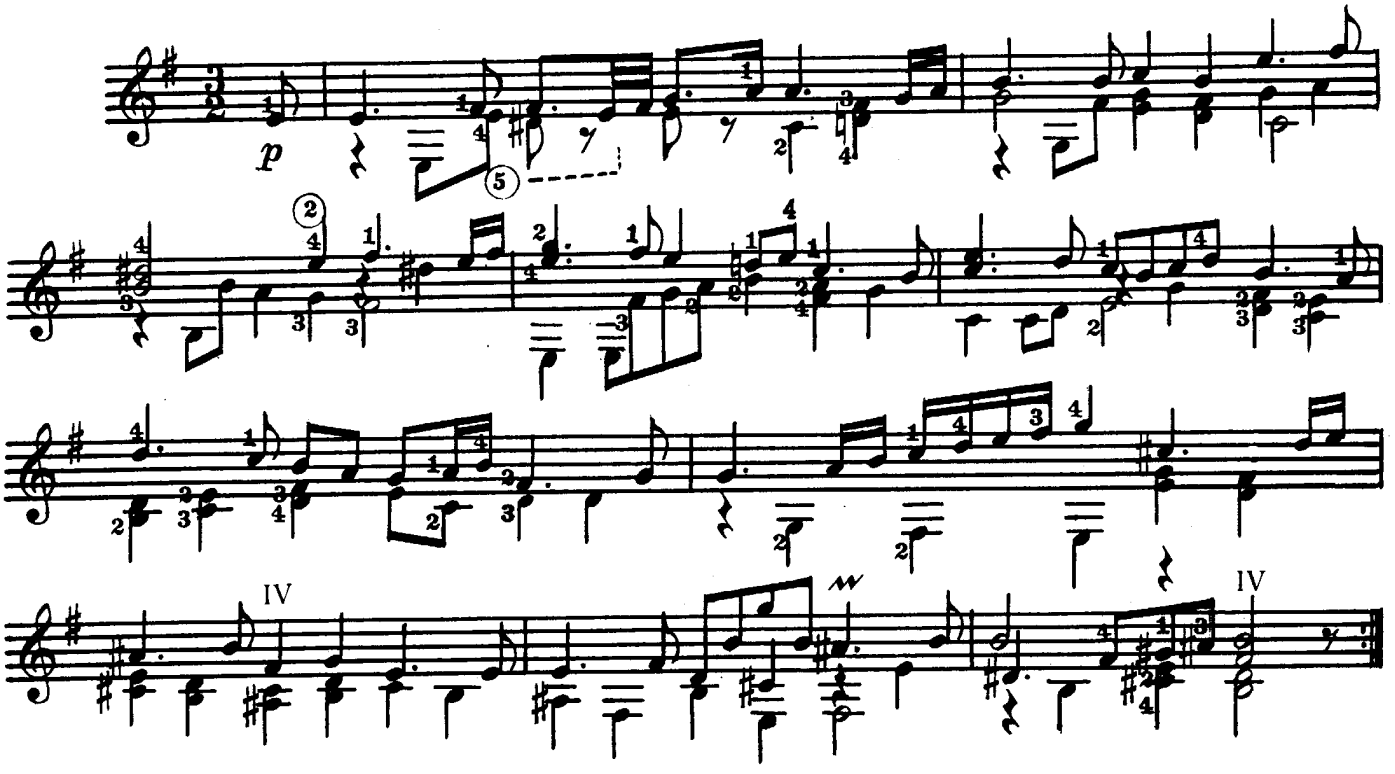


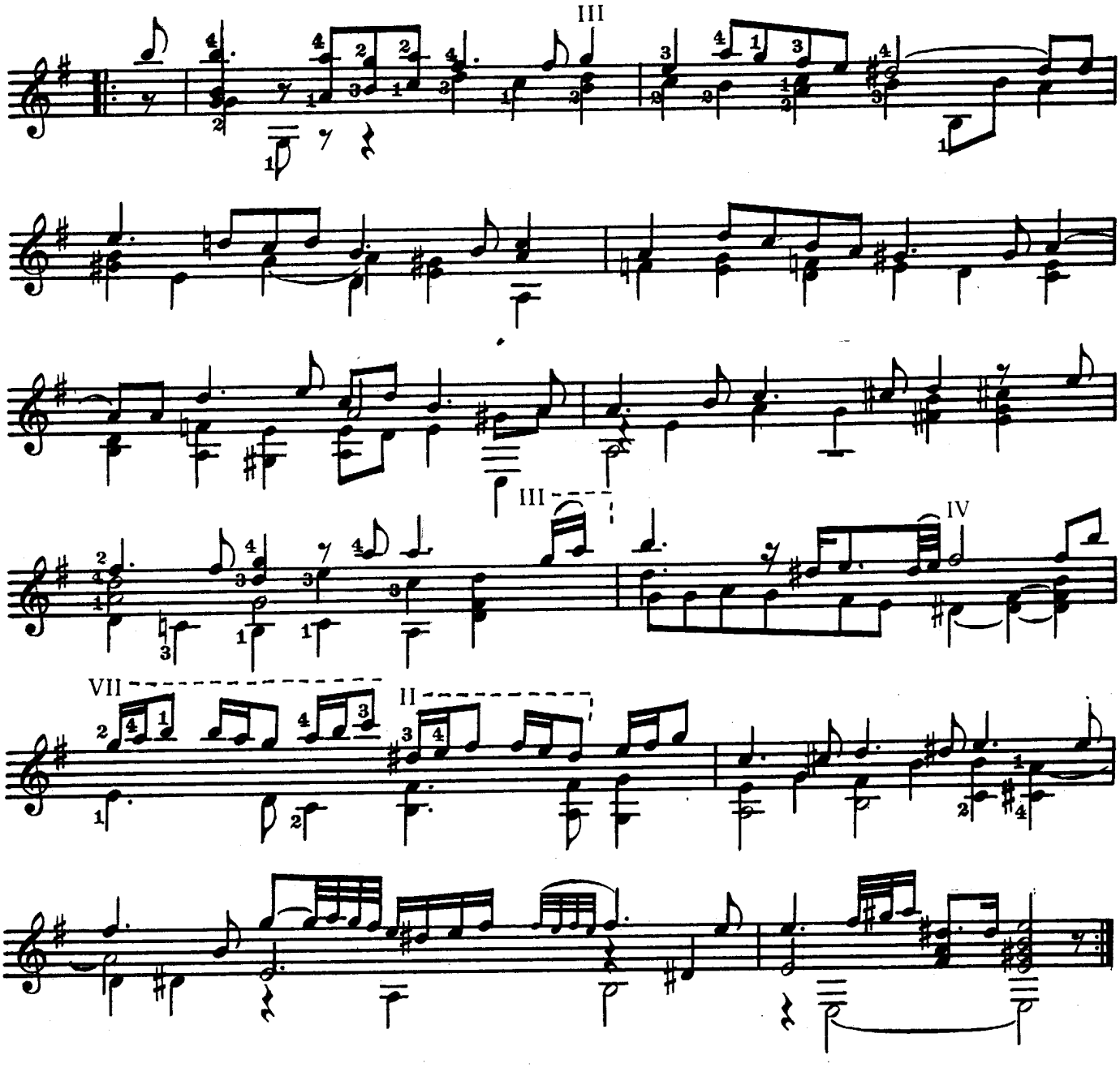
2. Allemande



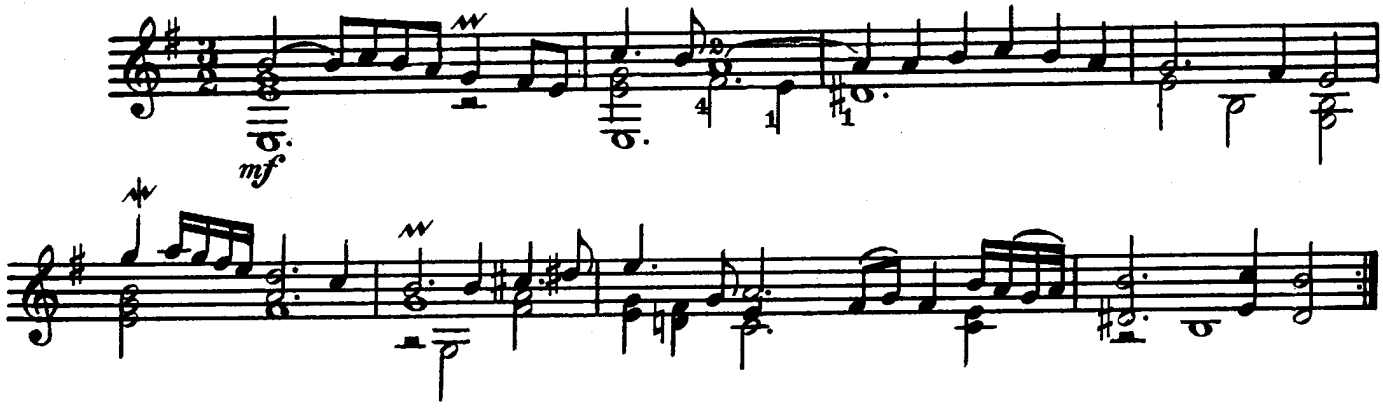


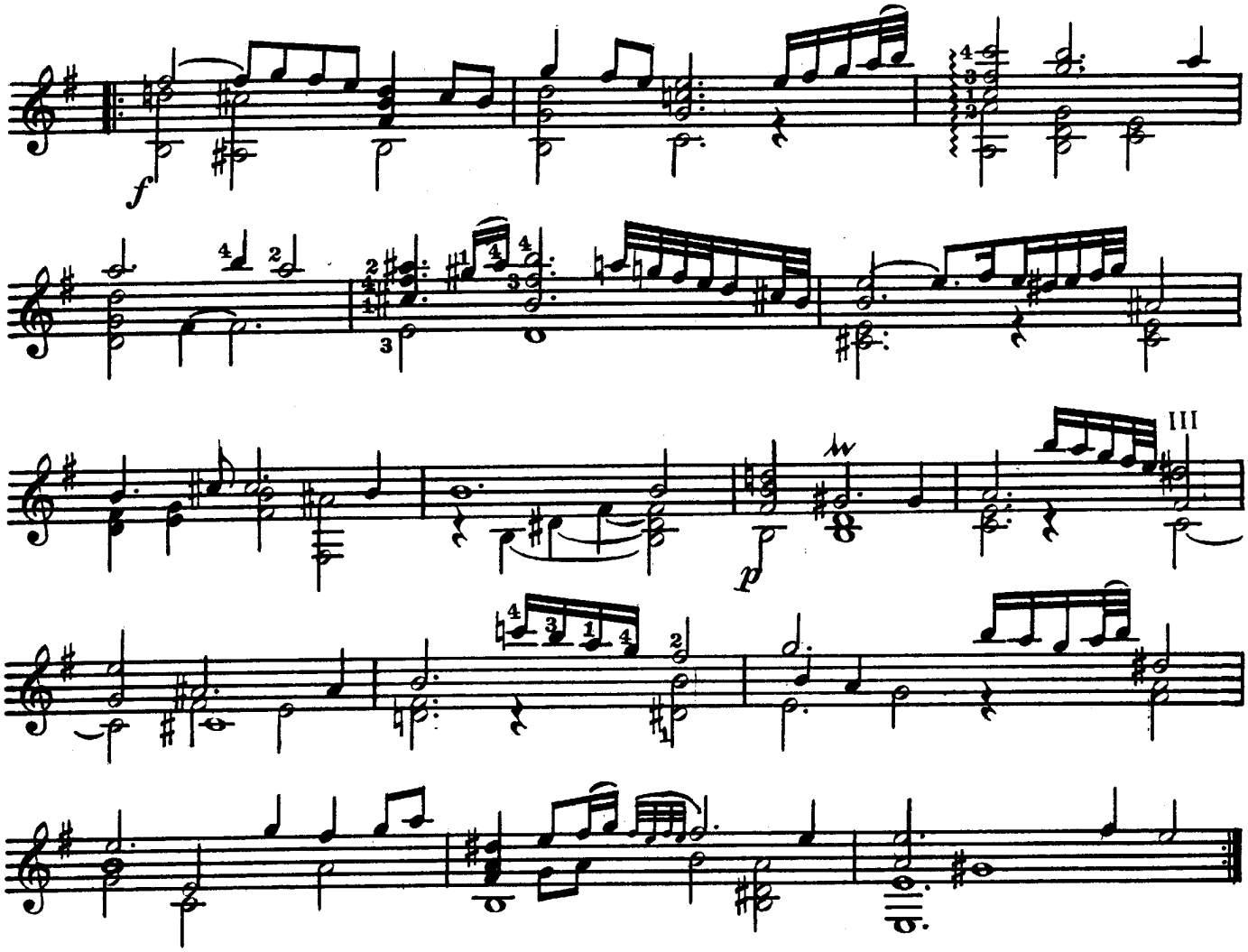
КУРАНТА



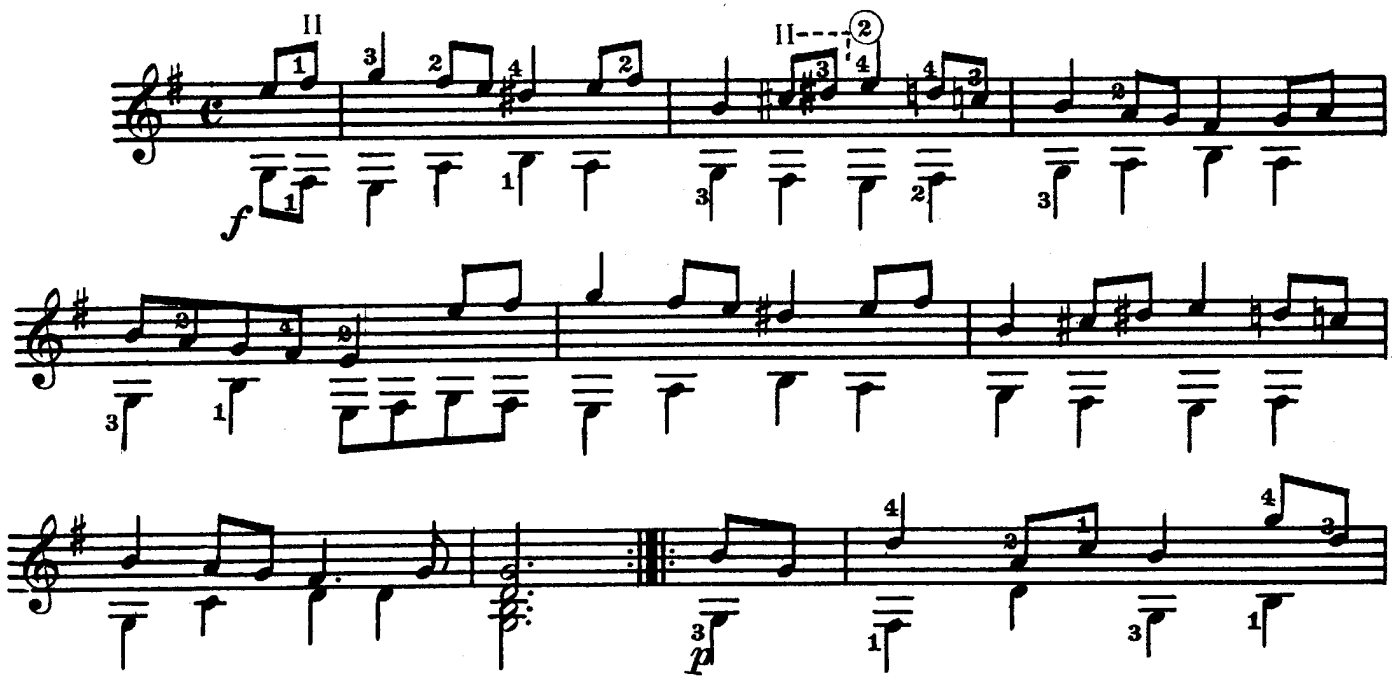


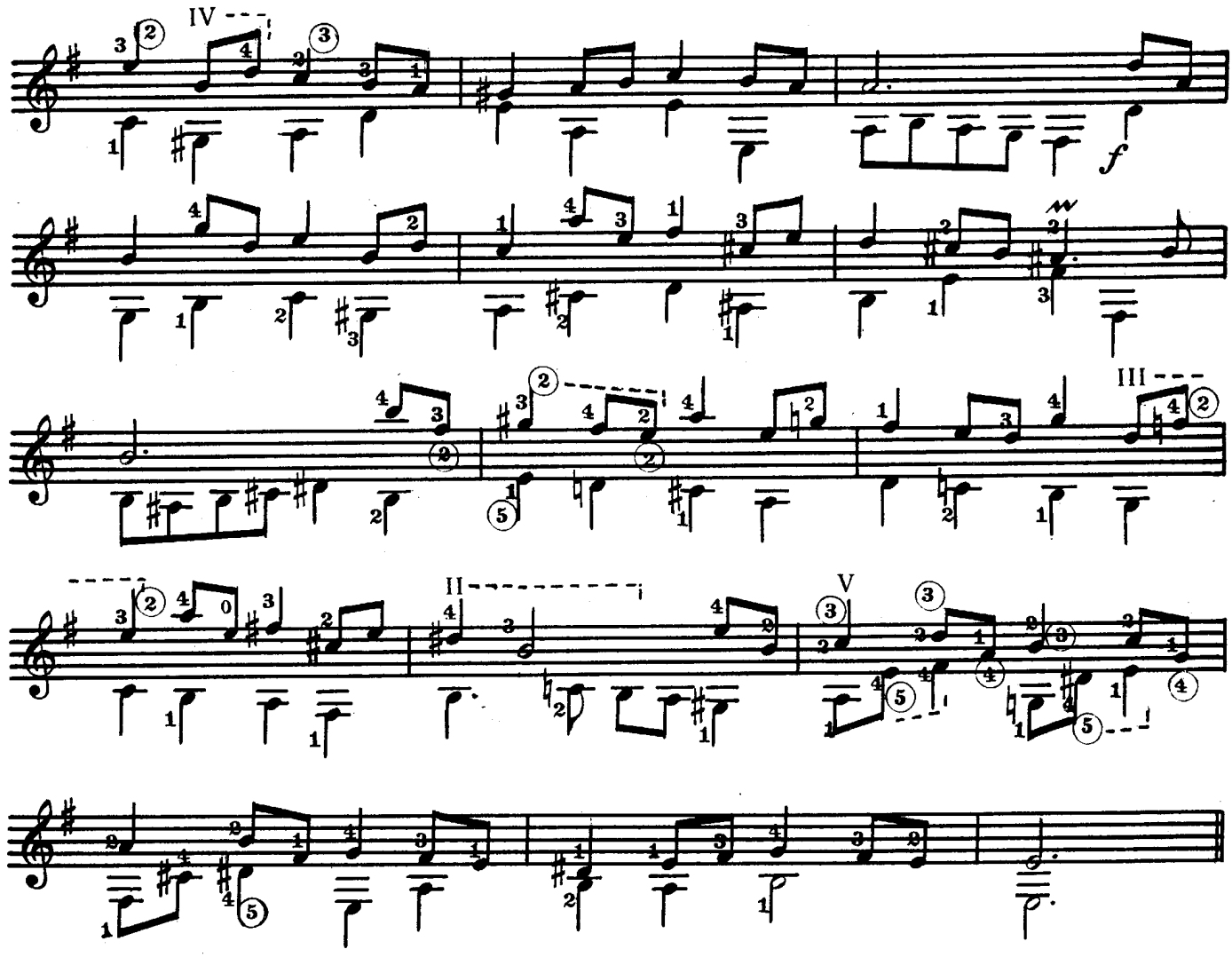
САРАБАНДА



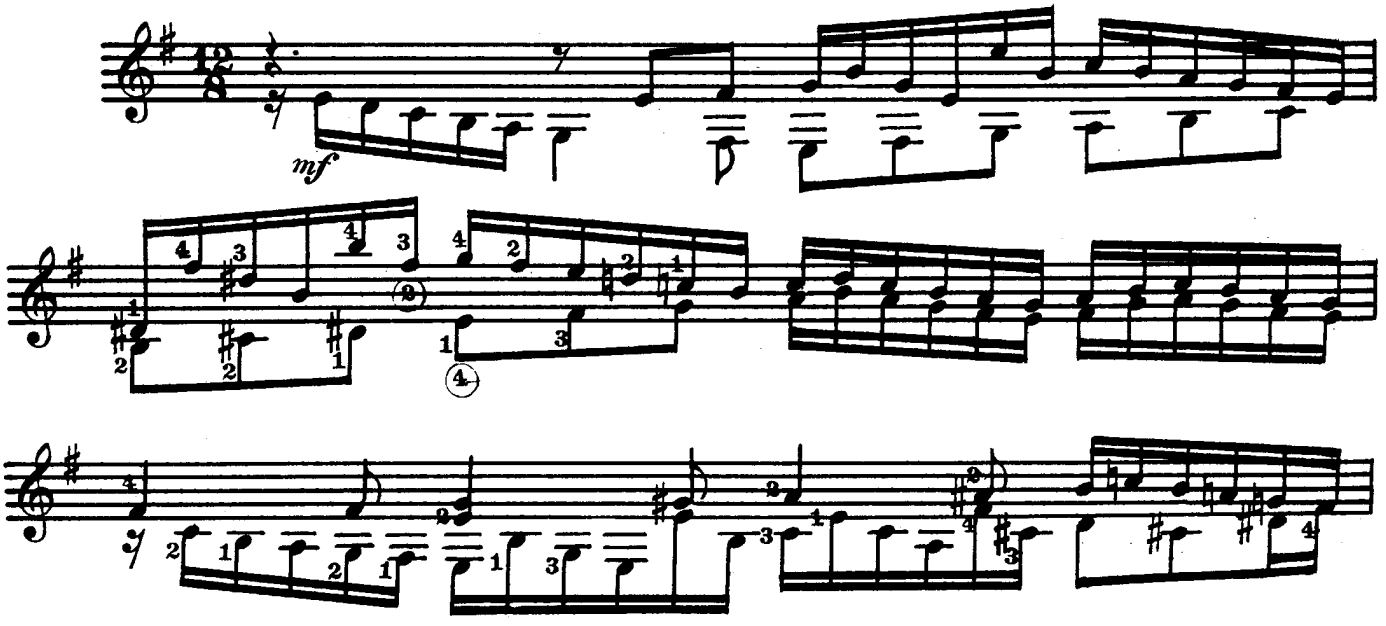


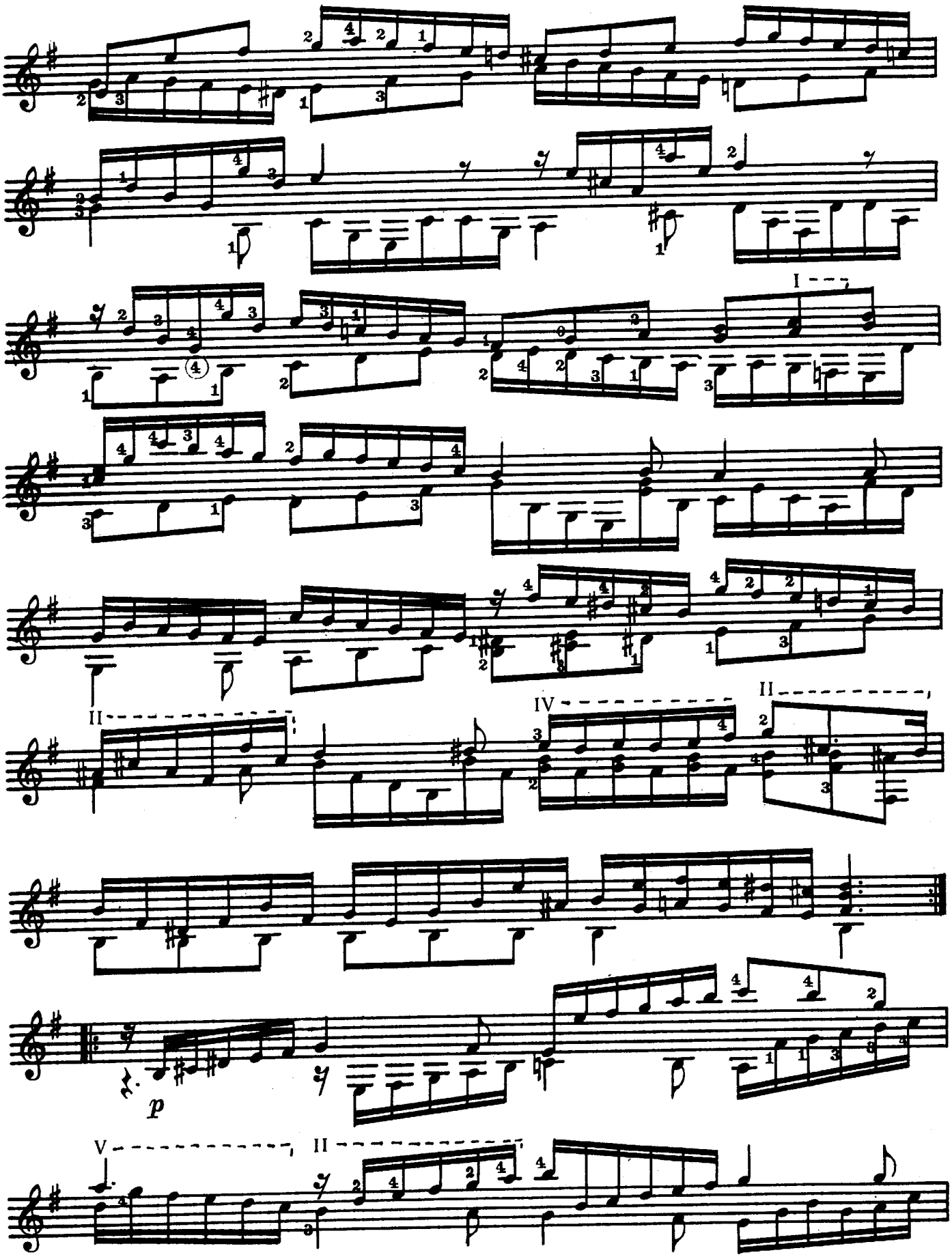
БУРРЕ





ЖИГА

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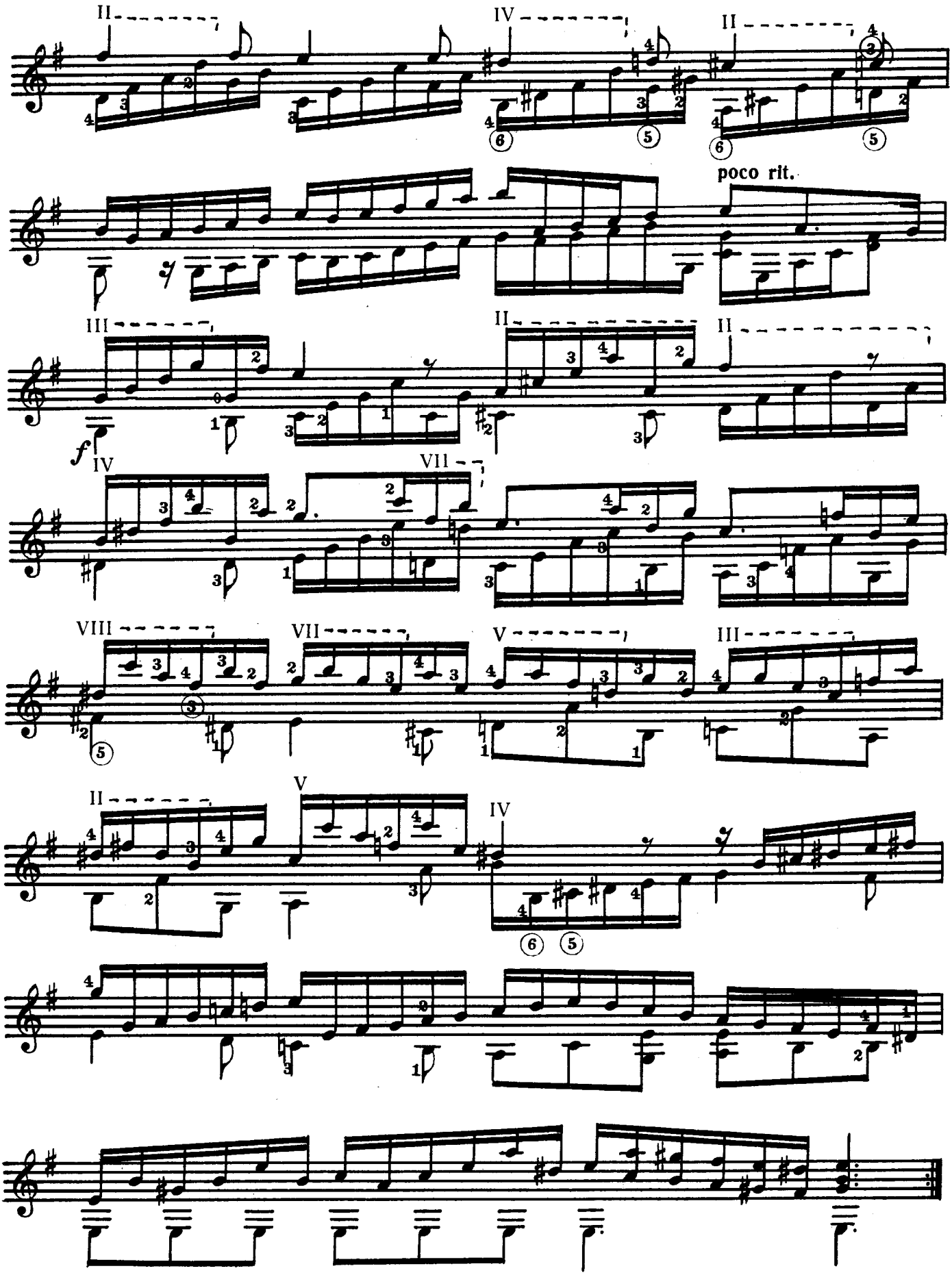
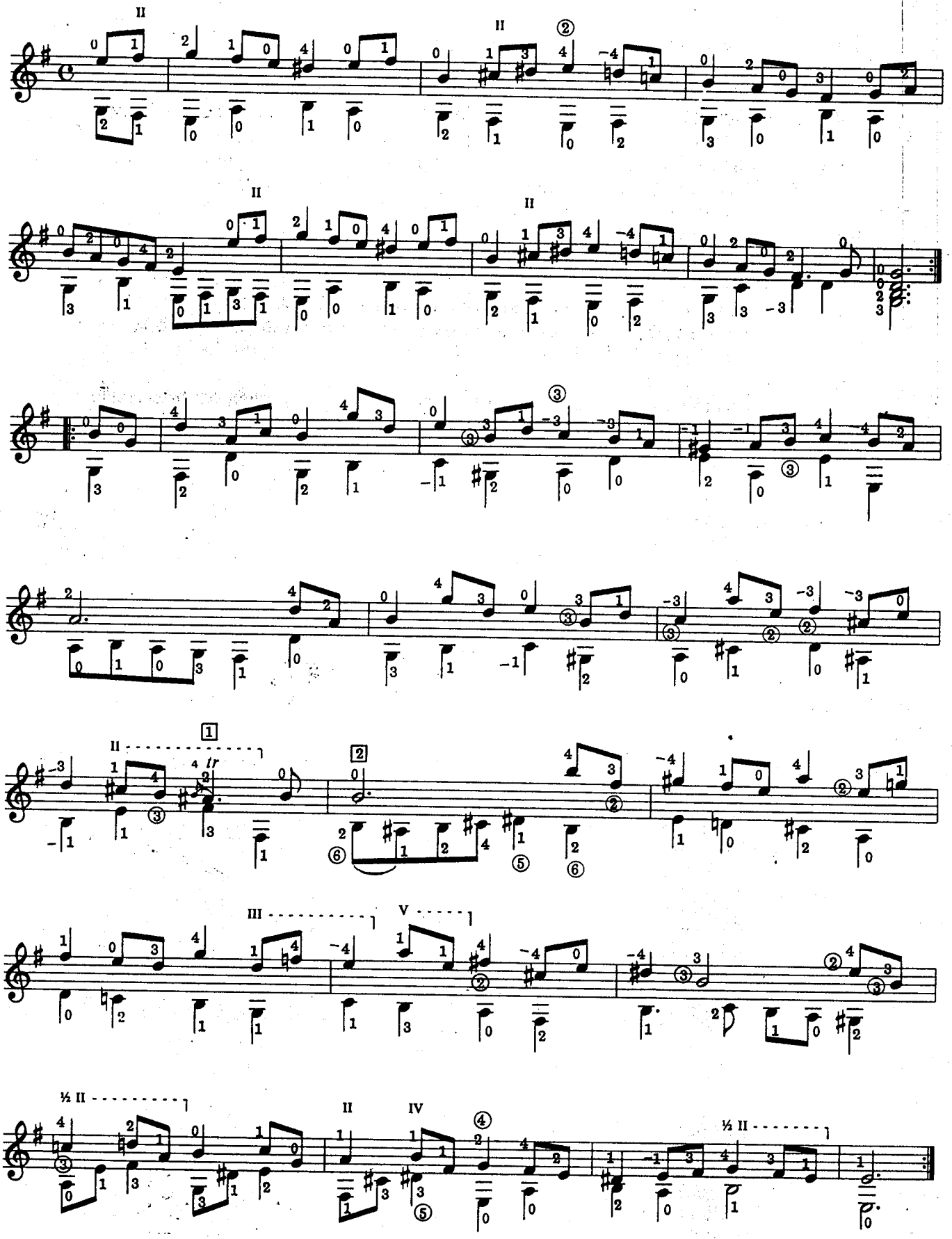

poco rit.

Bourrée

Johann Sebastian Bach
(1685–1750)

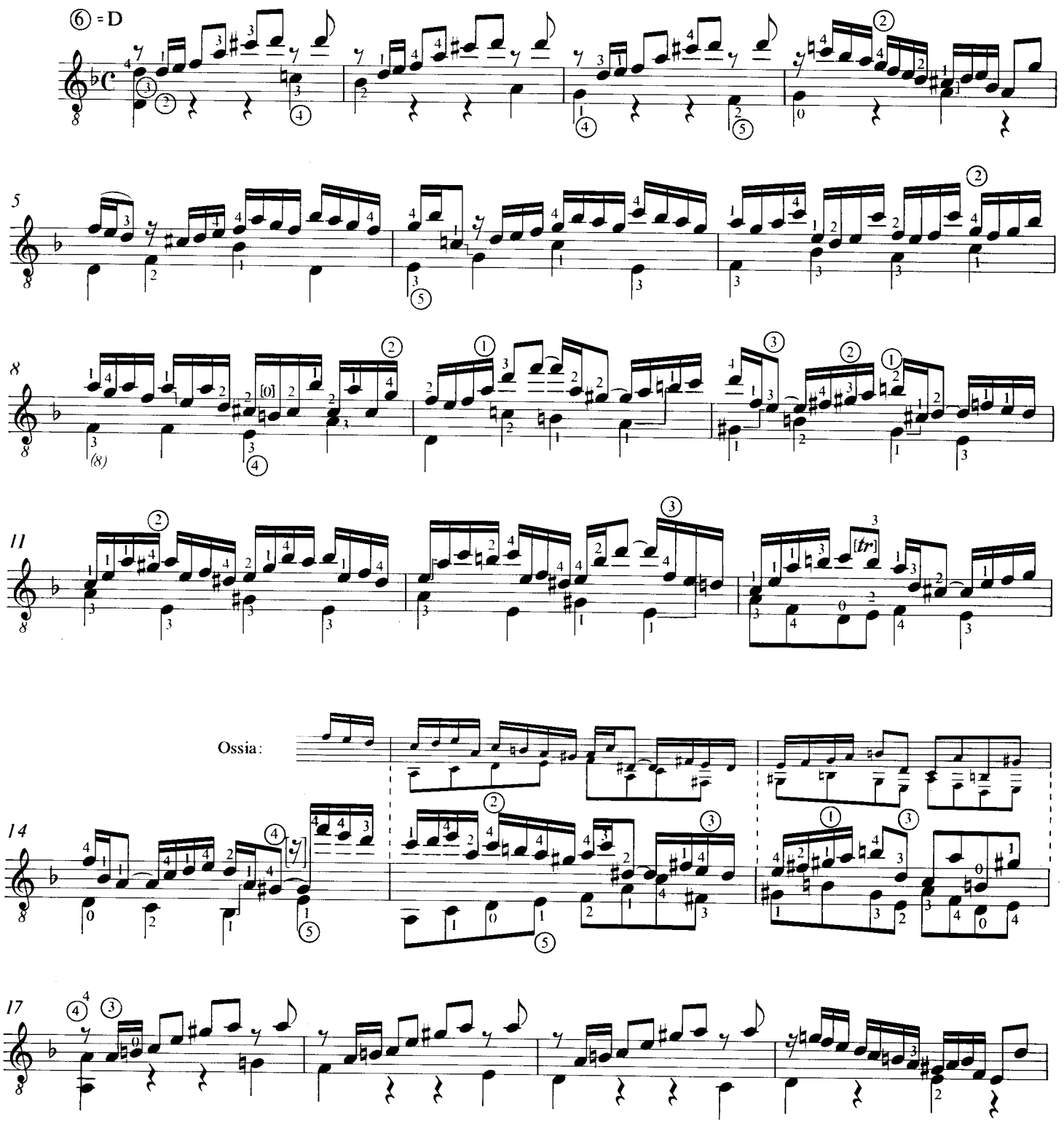


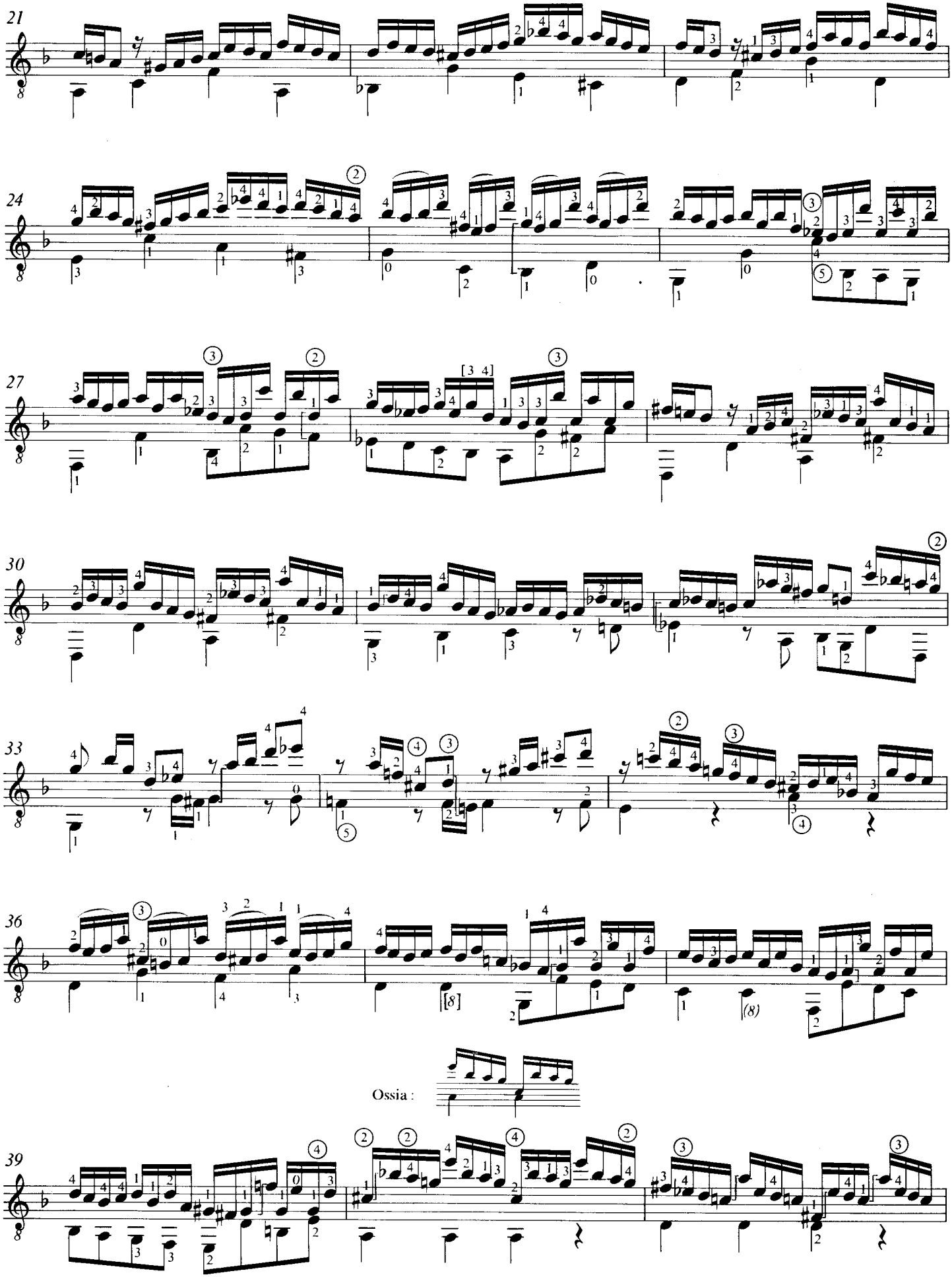
SUITE

(Orig.: c-Moll)

1. PRELUDE

BWV 997

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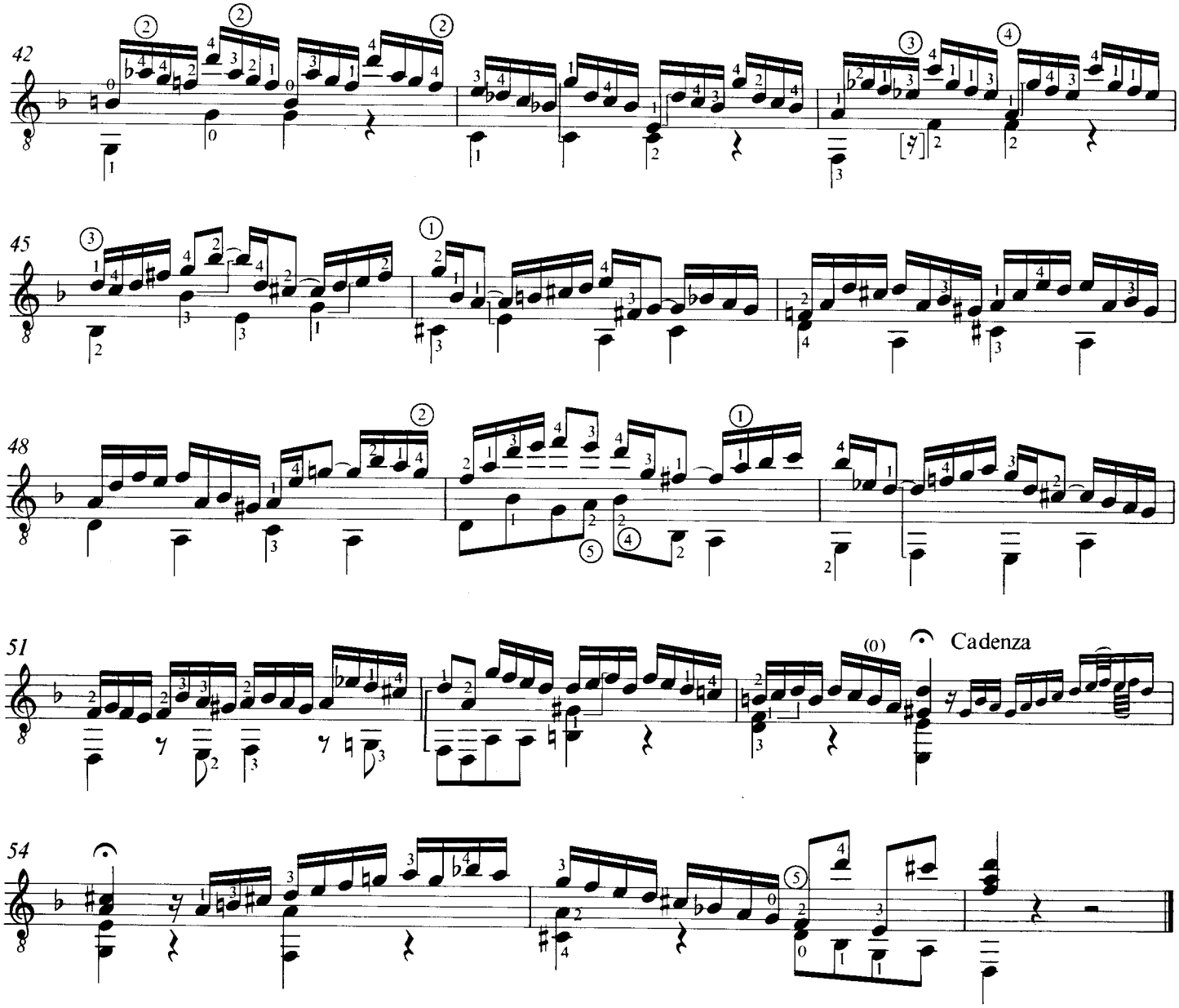
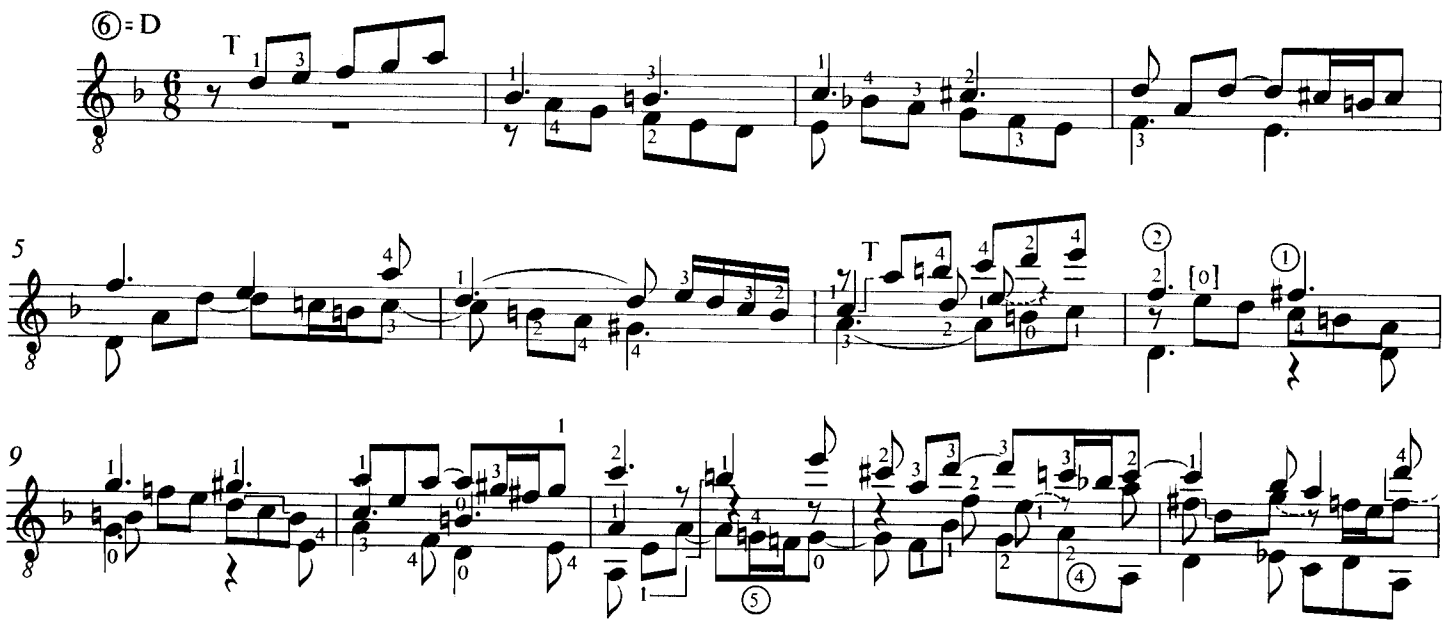
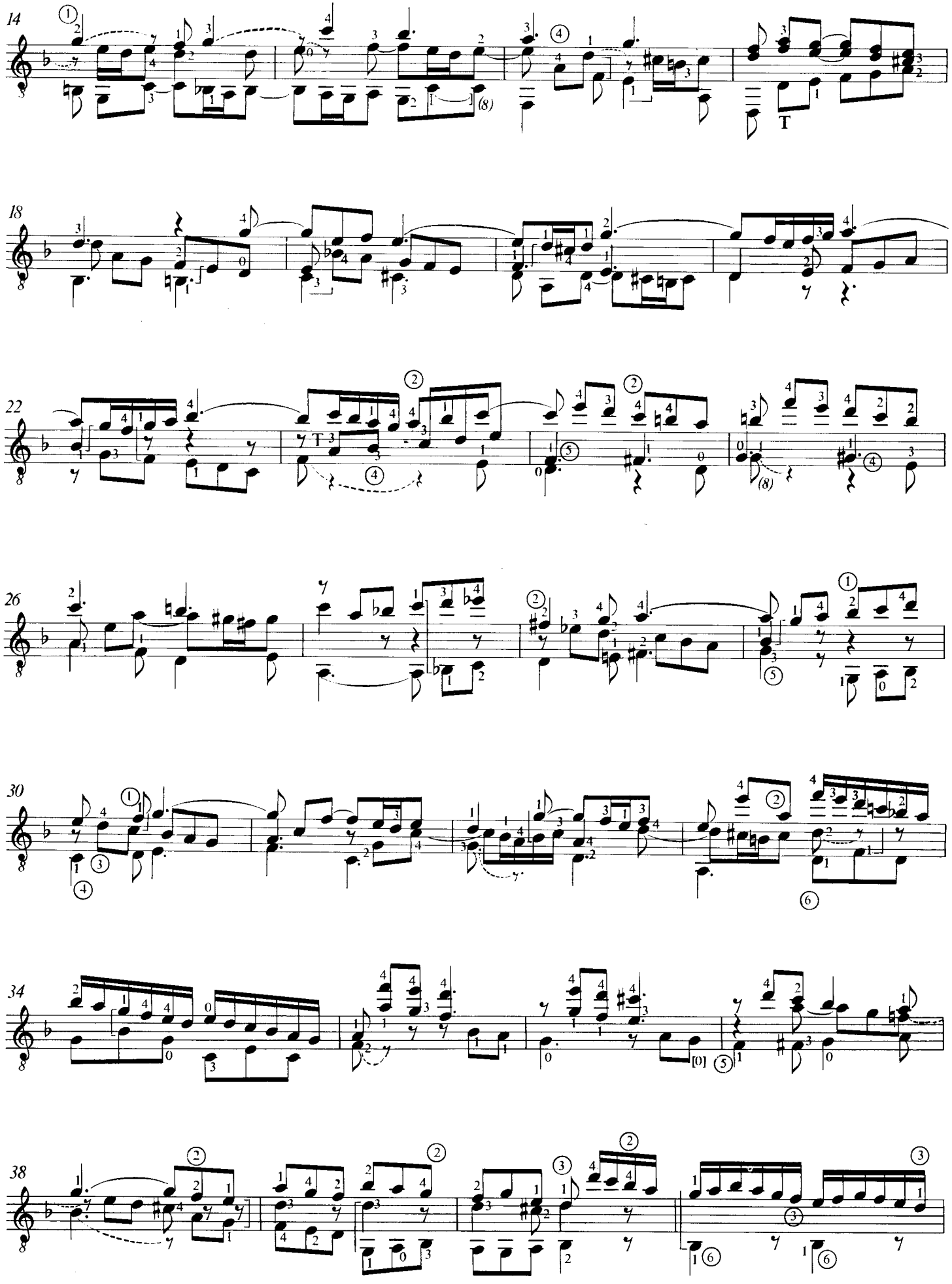
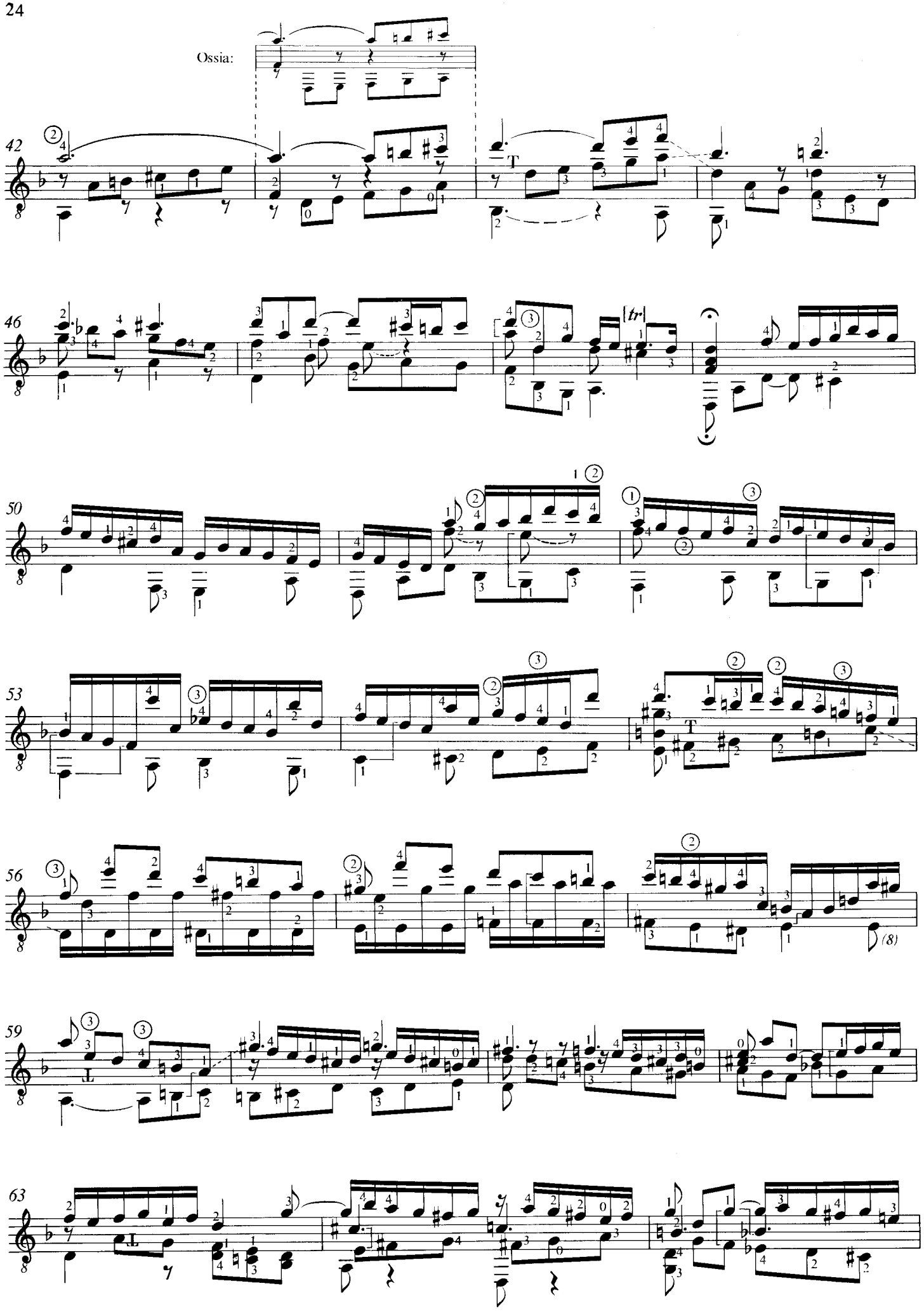
Ossia :
39



2. FUGA






Ossia:
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(8)
59
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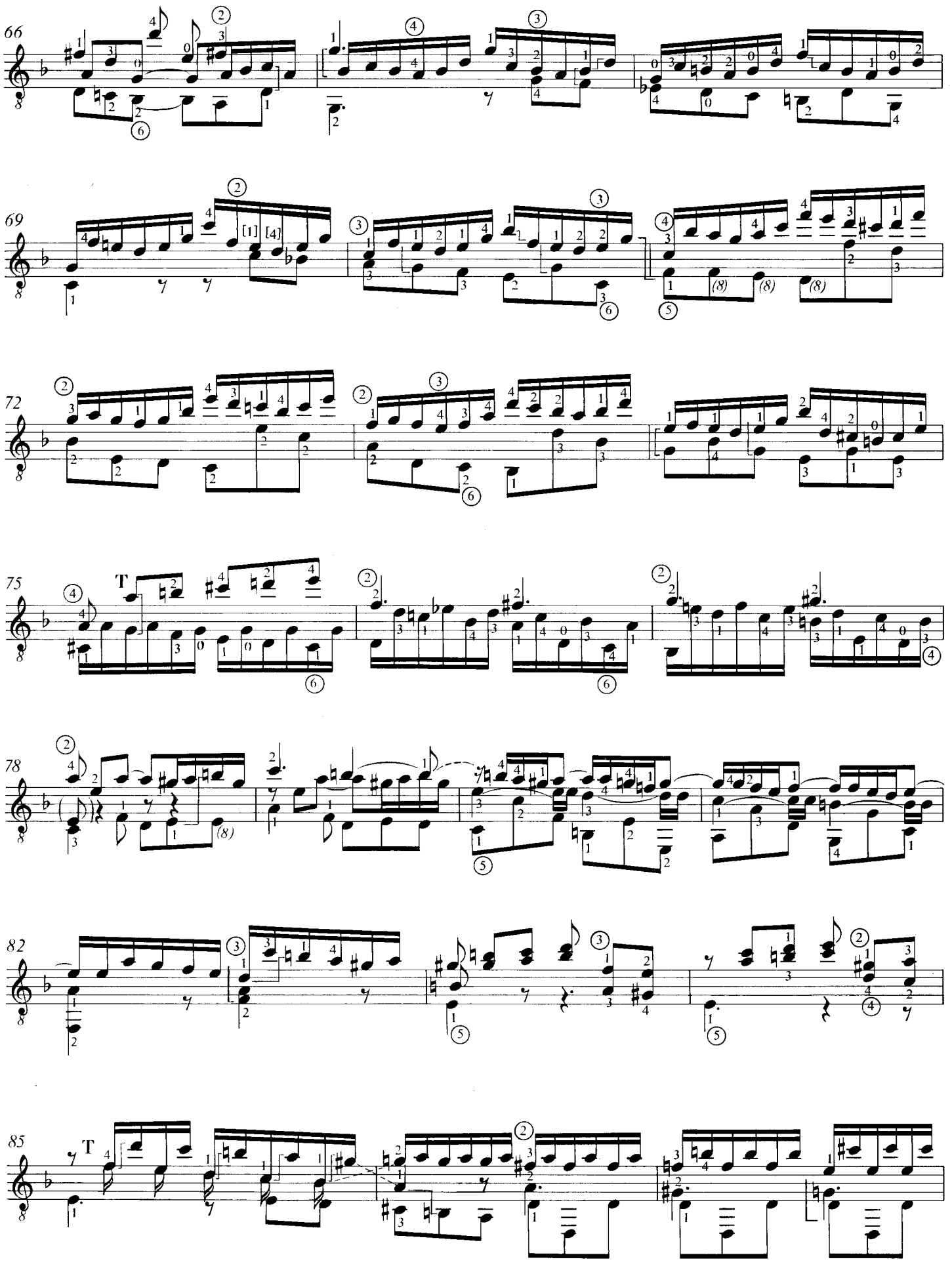
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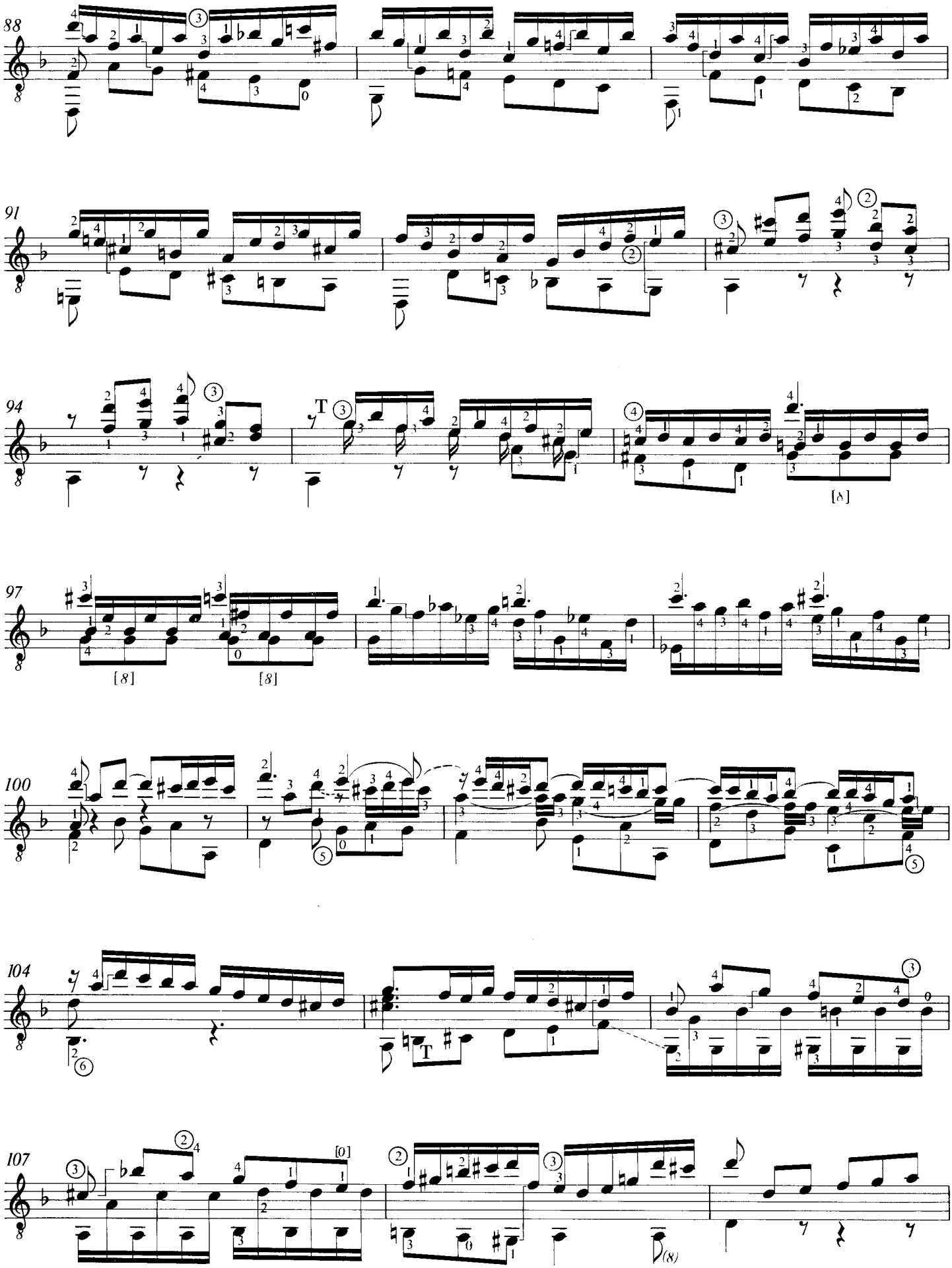
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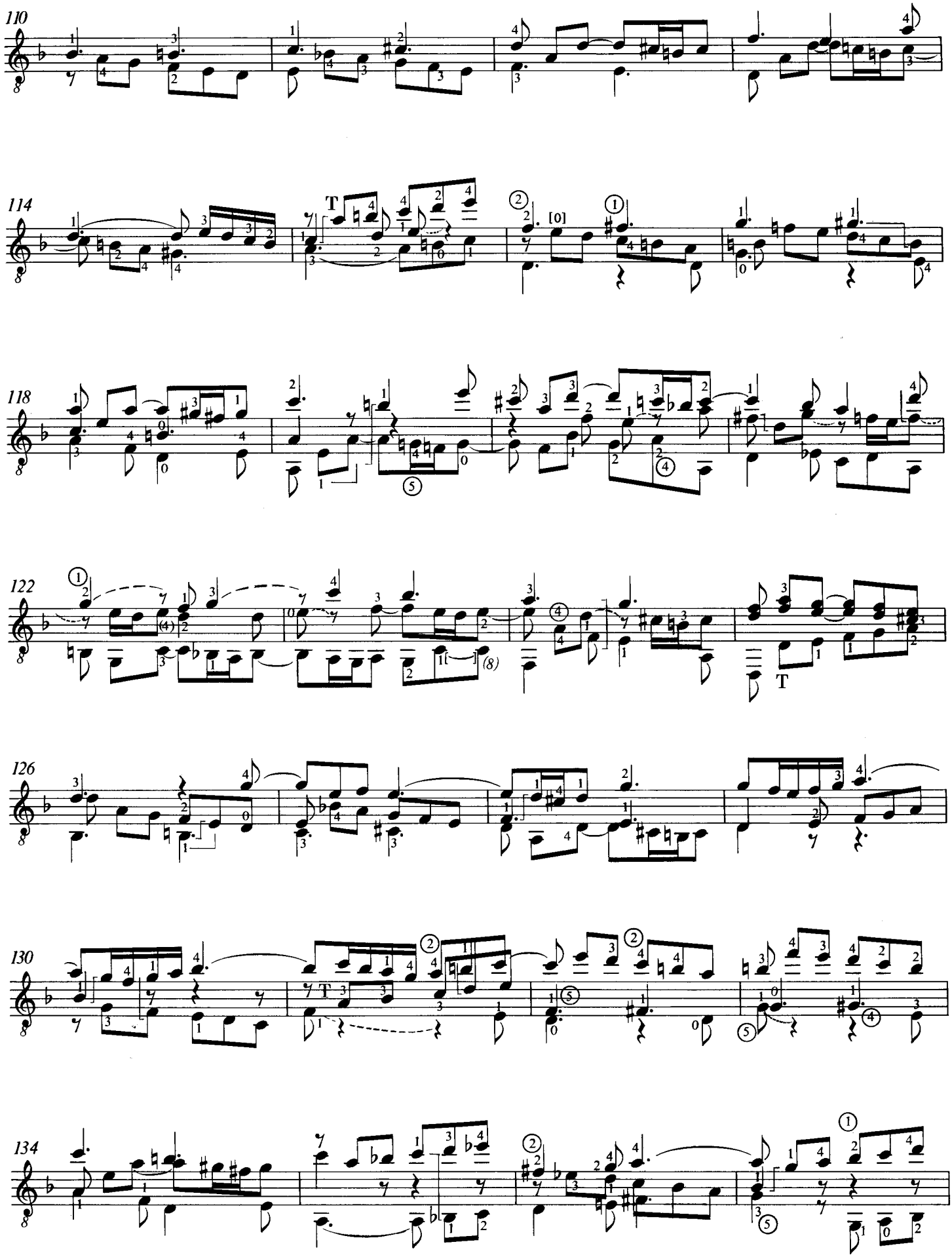
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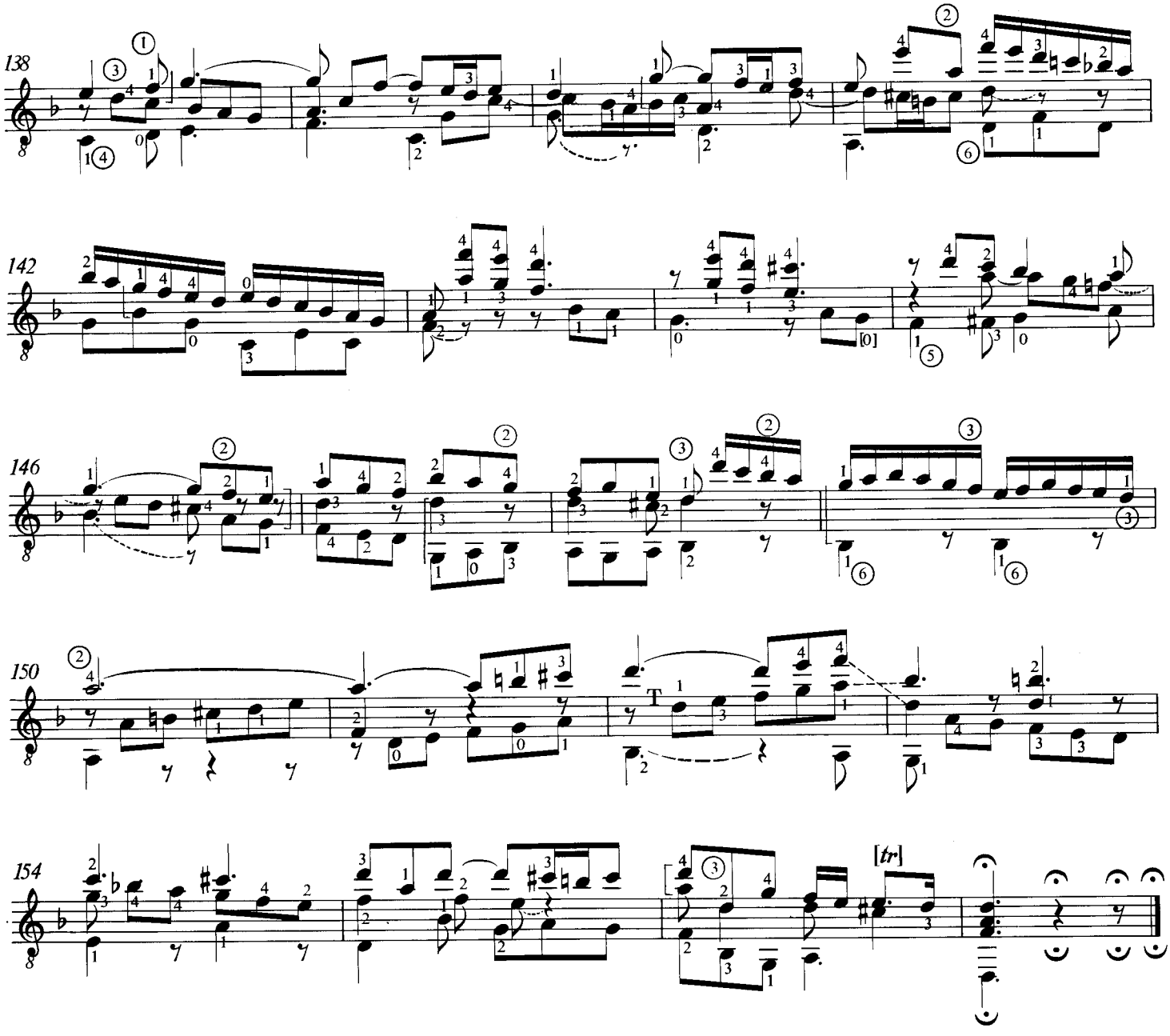
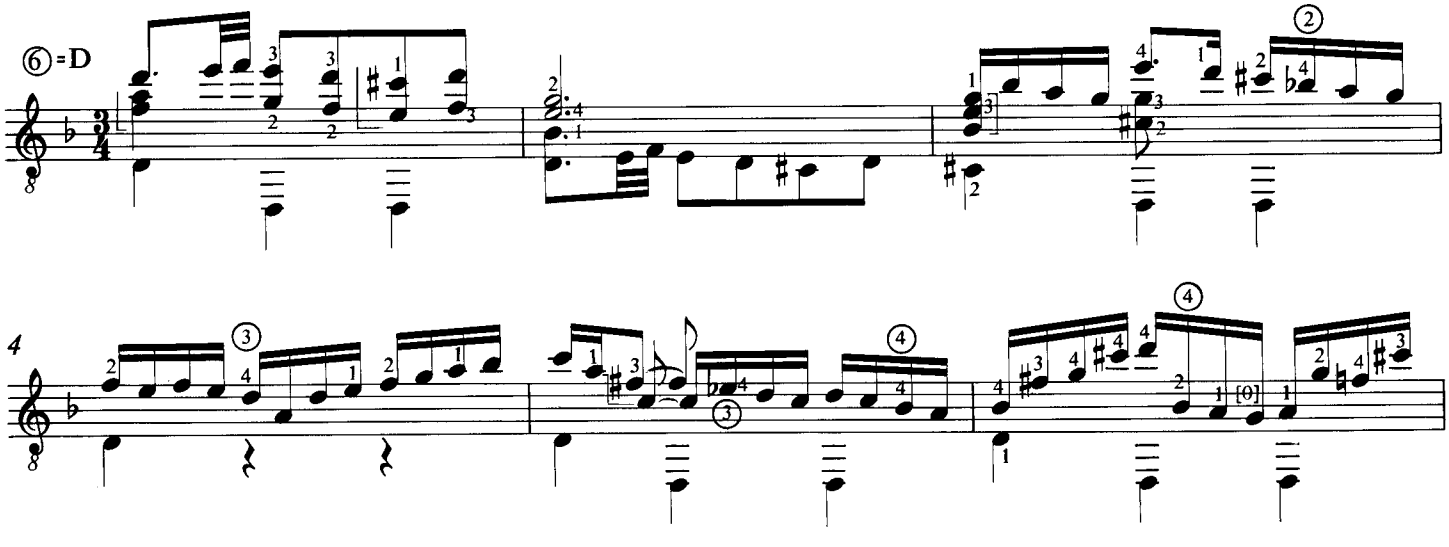
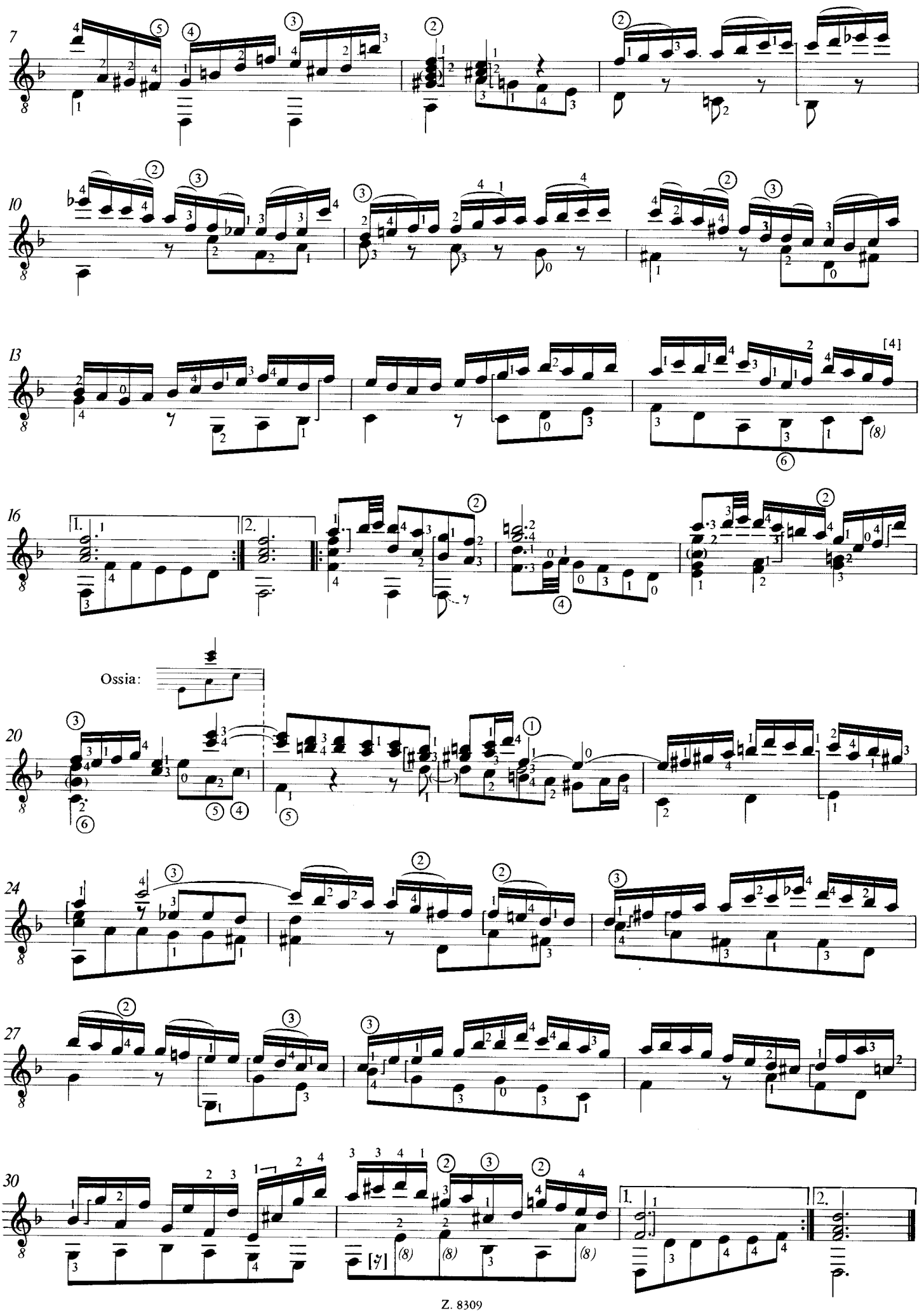


3. SARABANDE




7
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Ossia:
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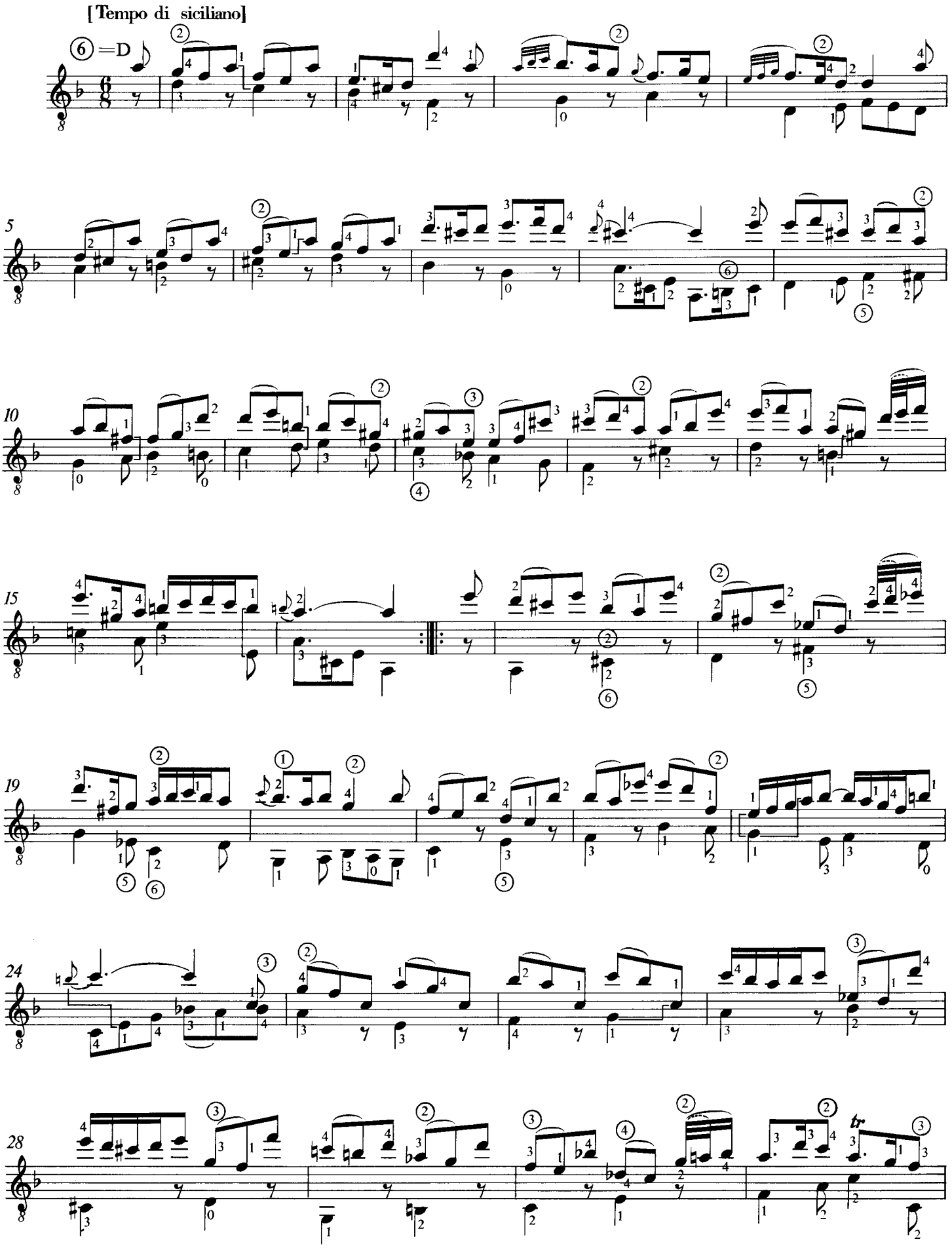
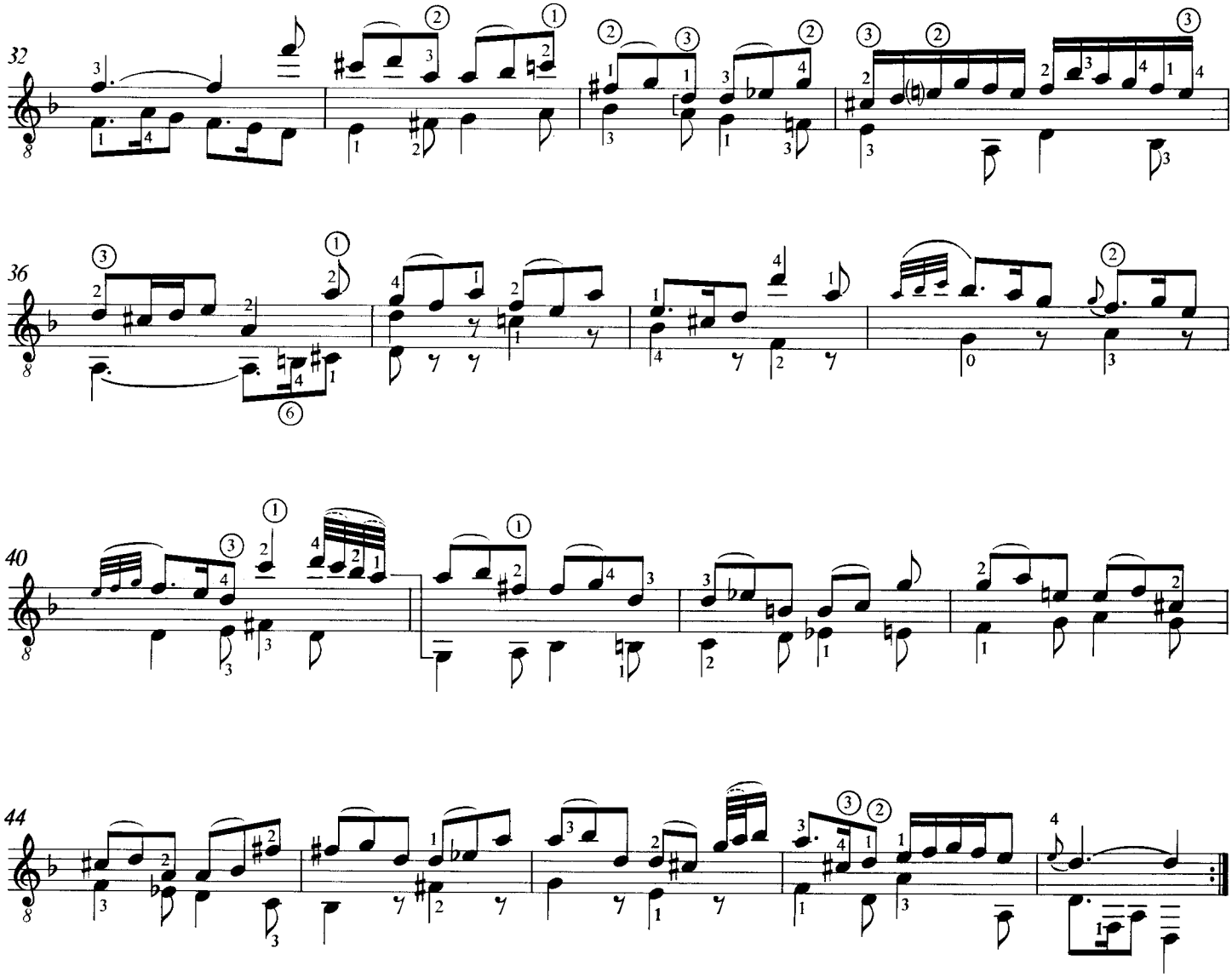
30

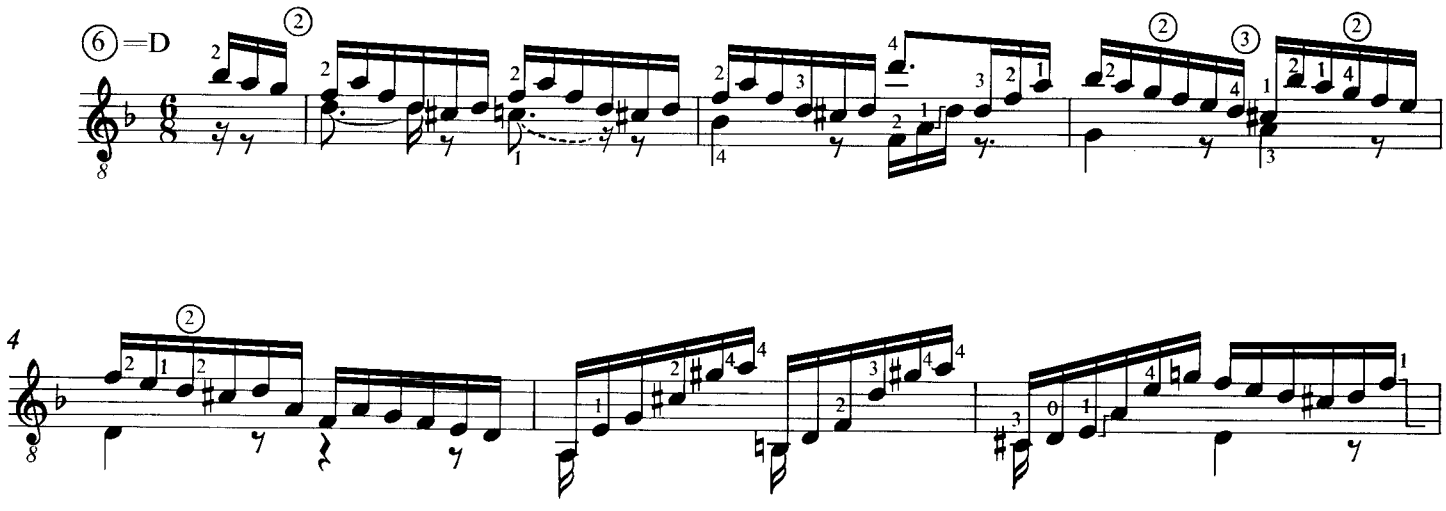
4. GIGUE

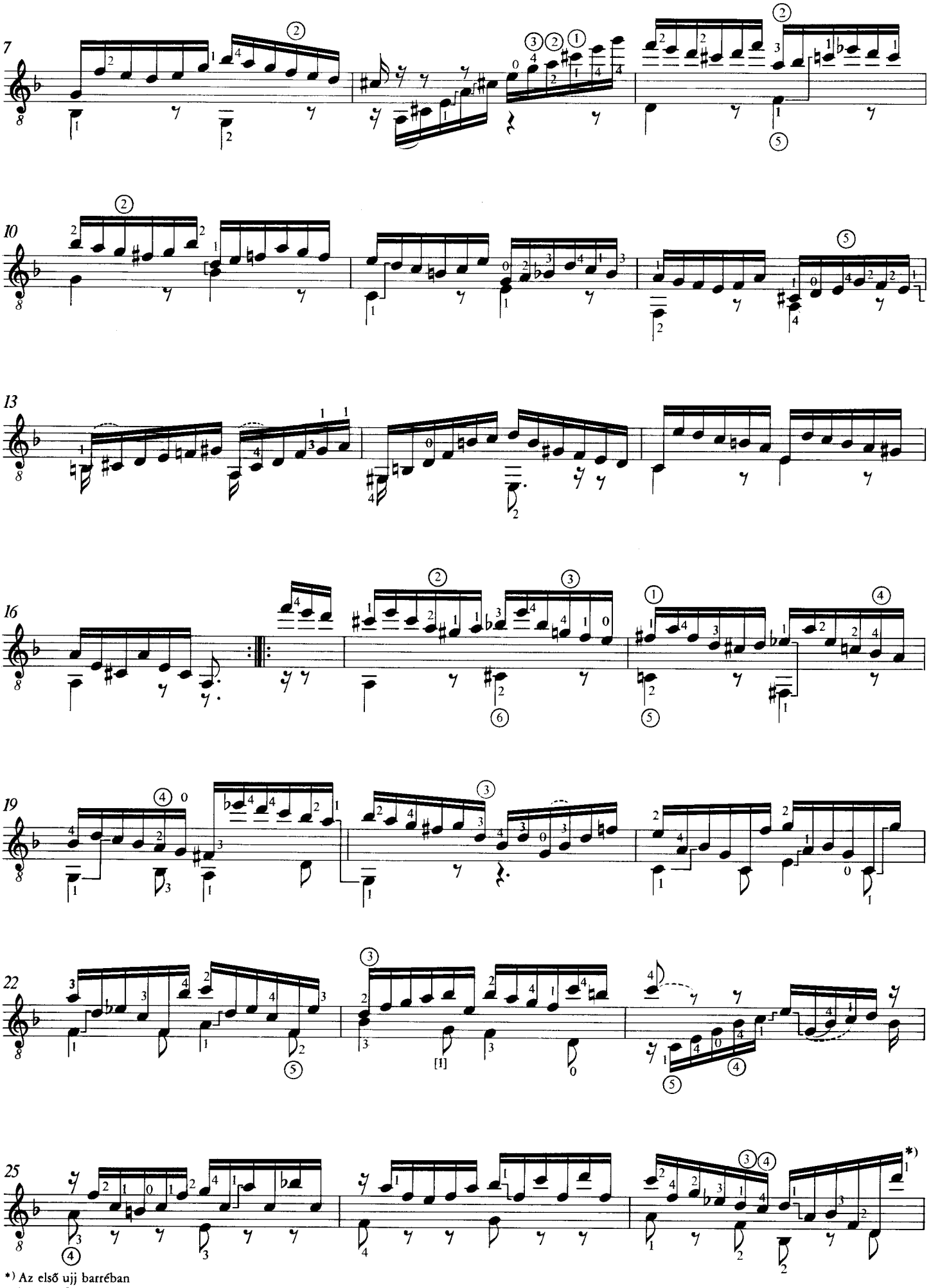




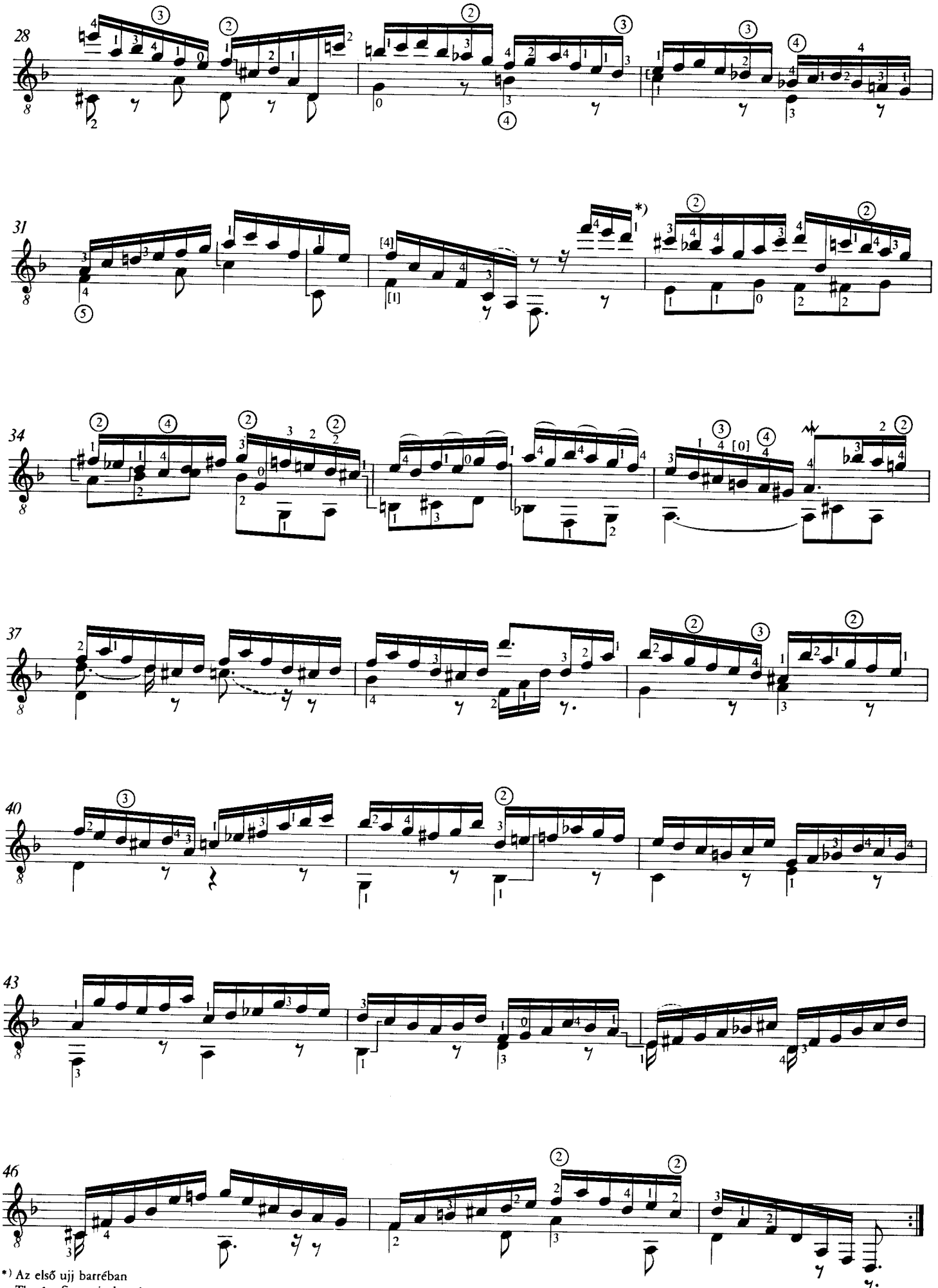
5. DOUBLE

[Tempo di giga]





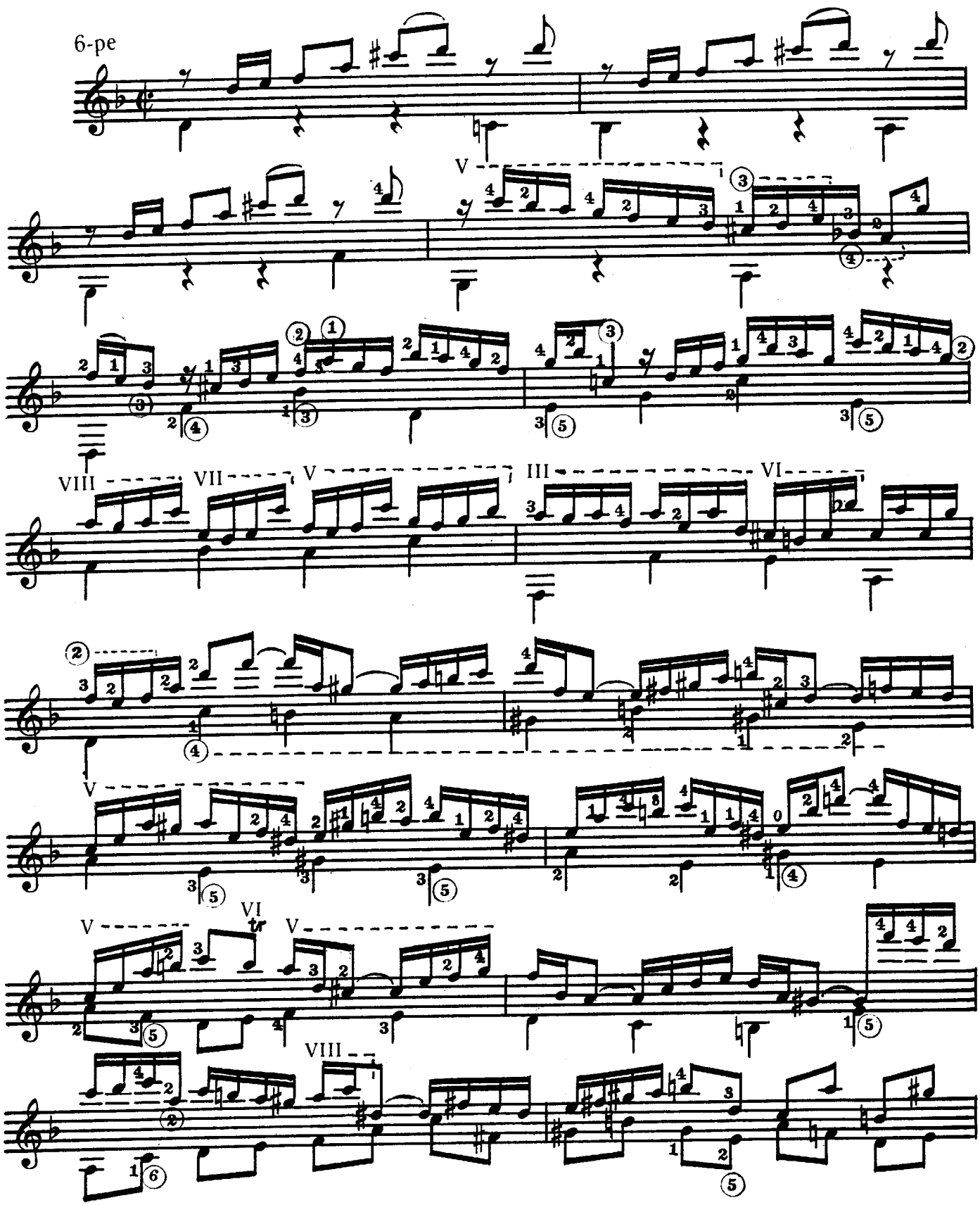
*) Az első ujj barrében
The 1st finger in barré
Der 1. Finger in Barré



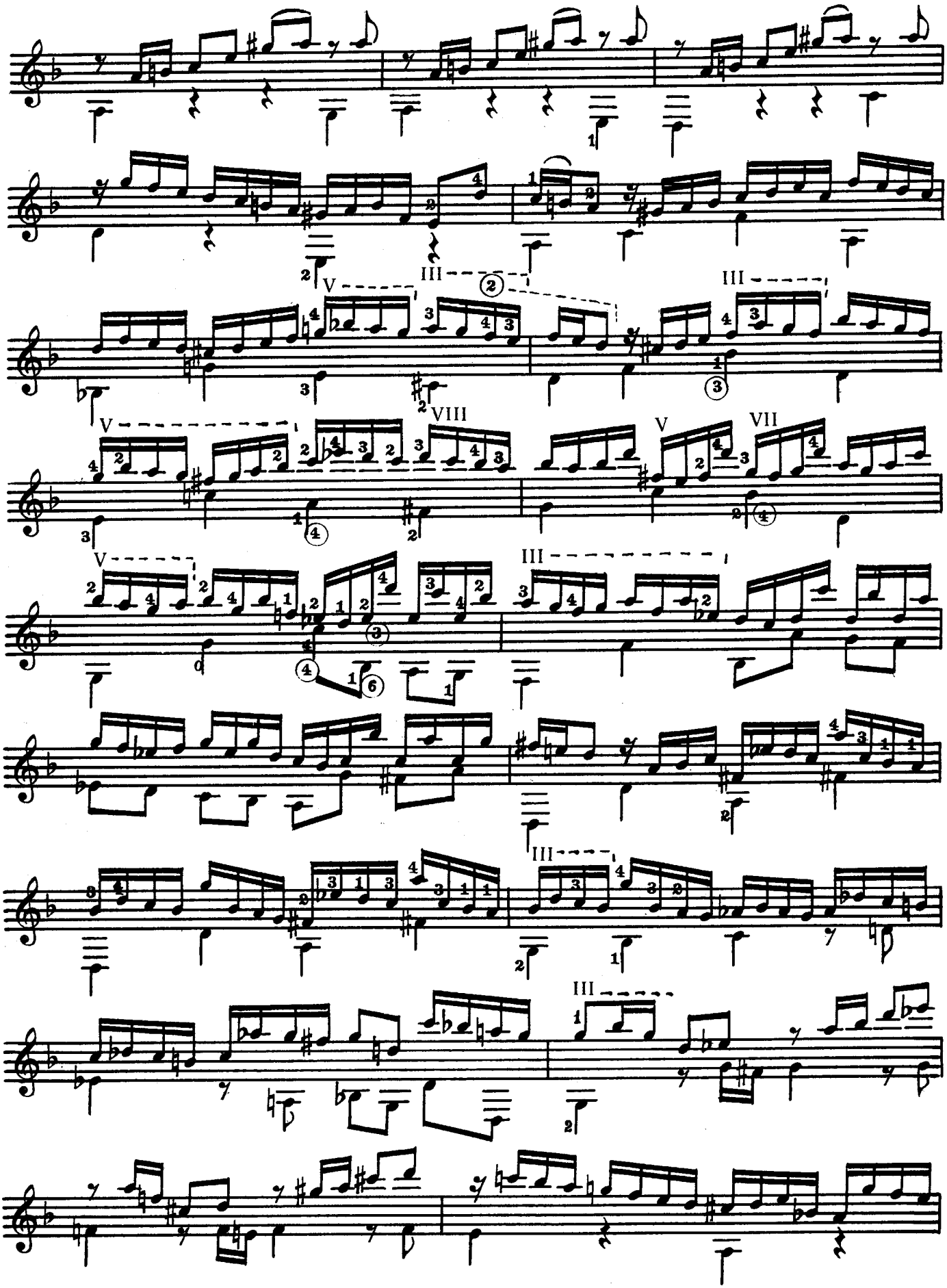
*) Az első ujj barrében
The 1st finger in barré
Der 1. Finger in Barré

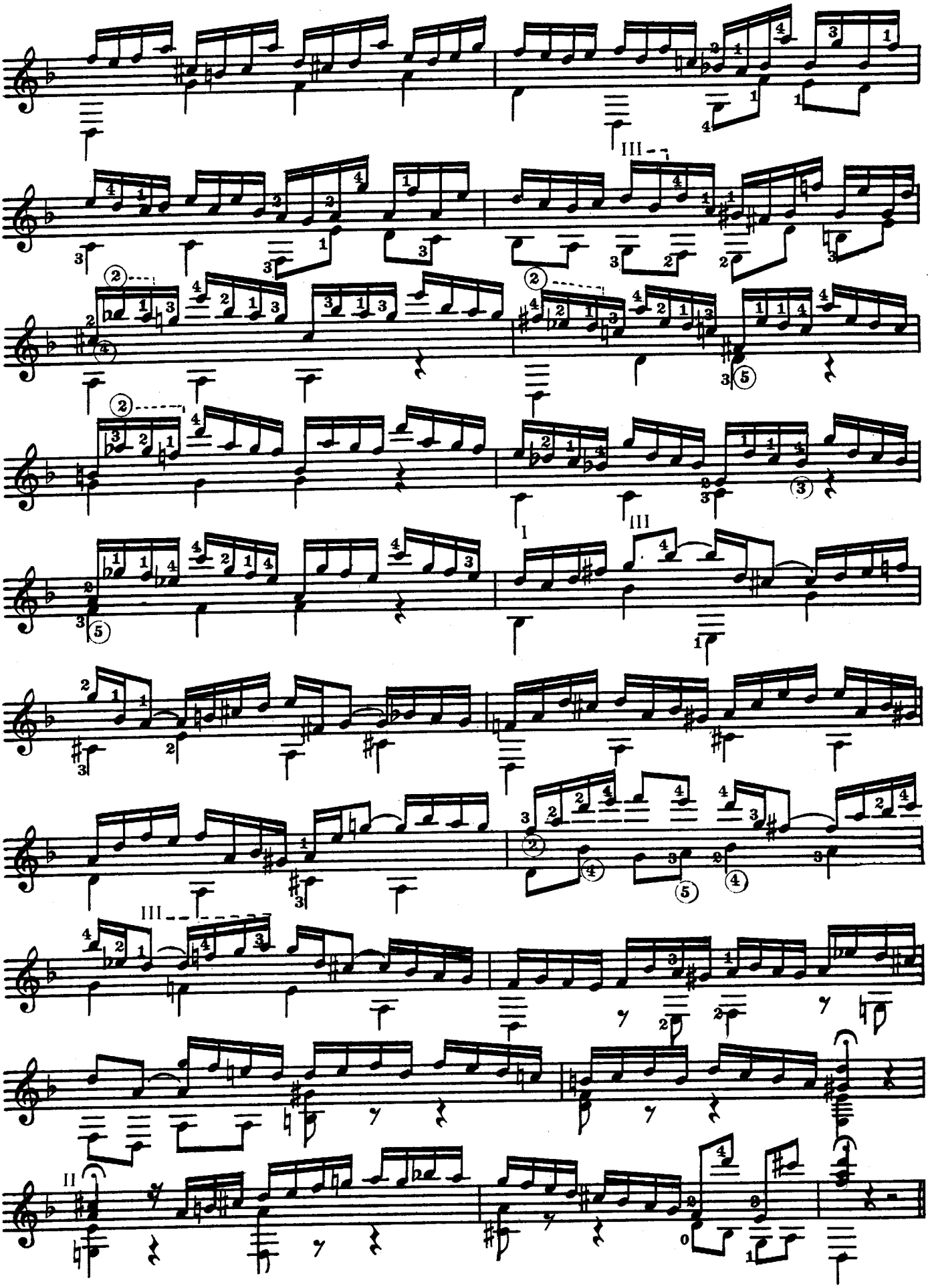
СЮИТА II*

ПРЕЛЮДИЯ

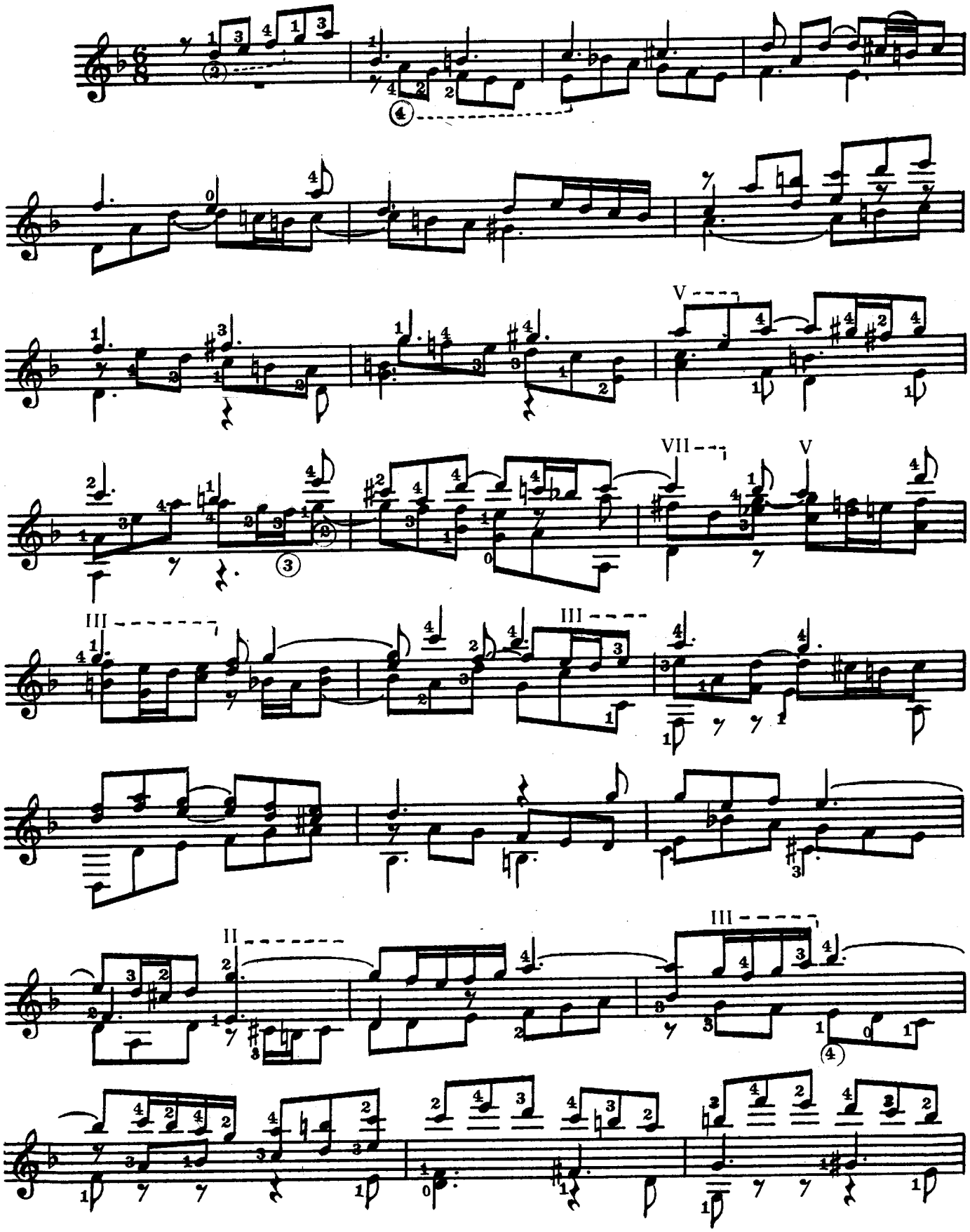


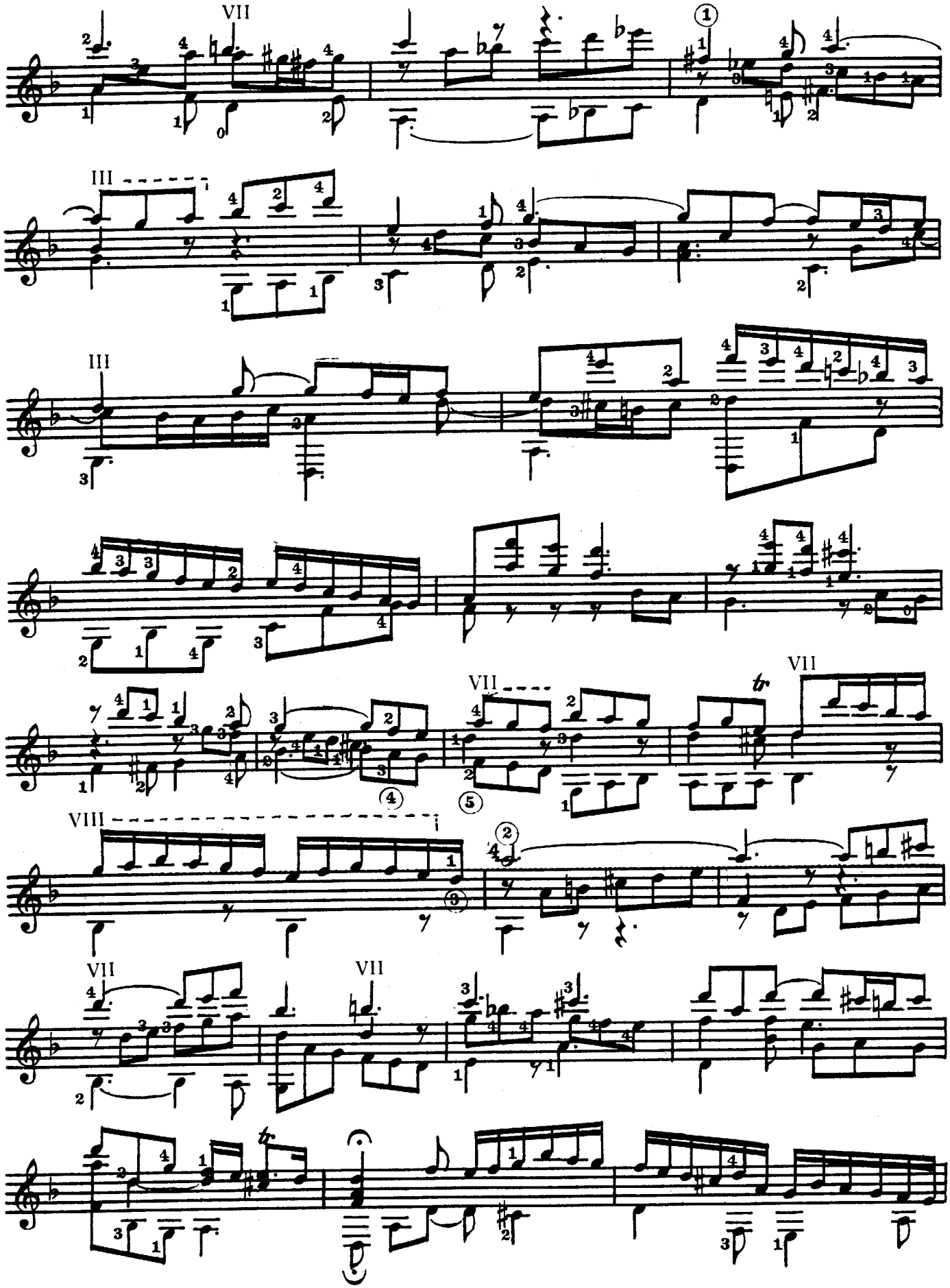
*Тональность оригинала c-moll





ФУГА




VII
III
III
VII
VII
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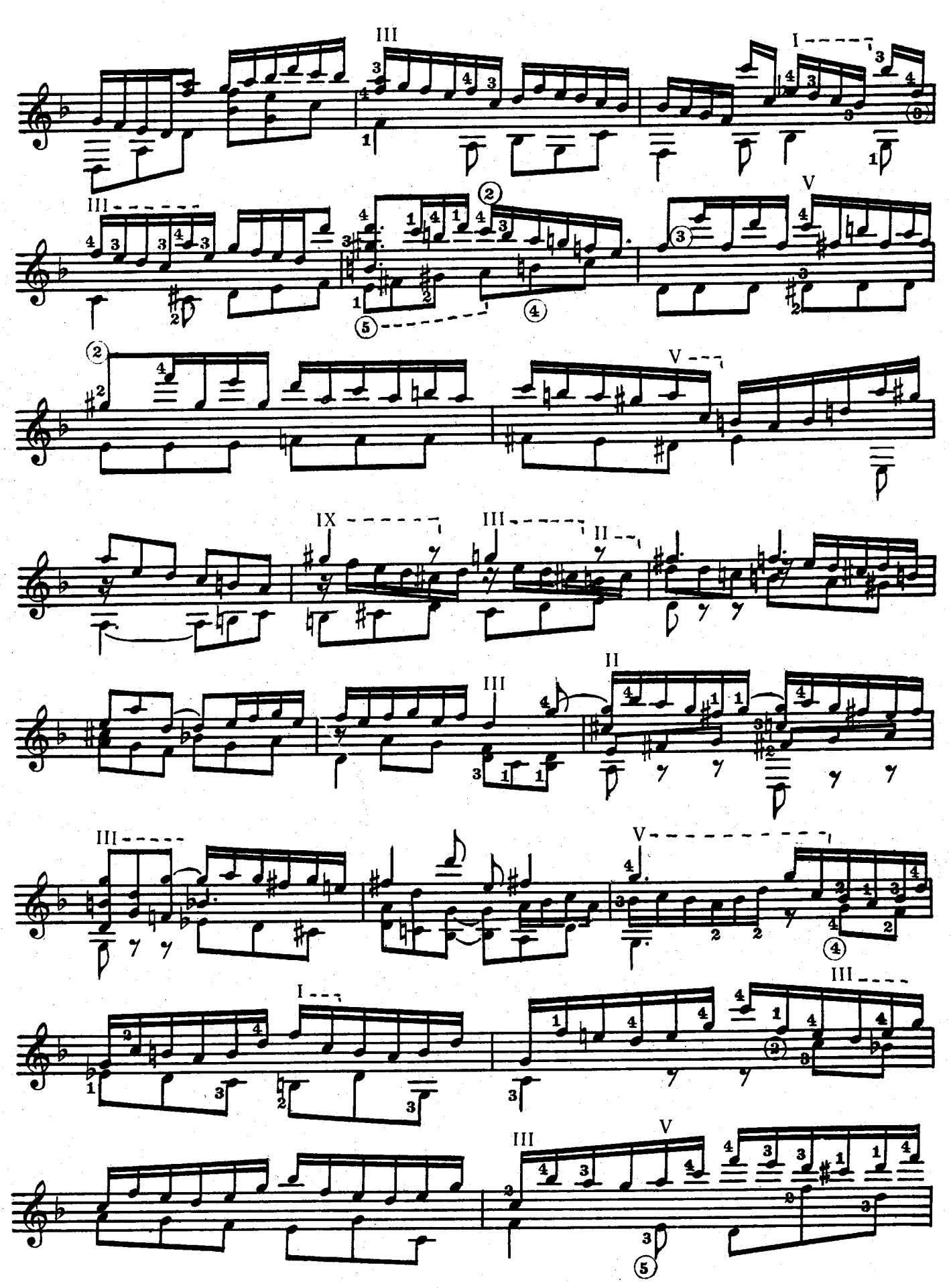
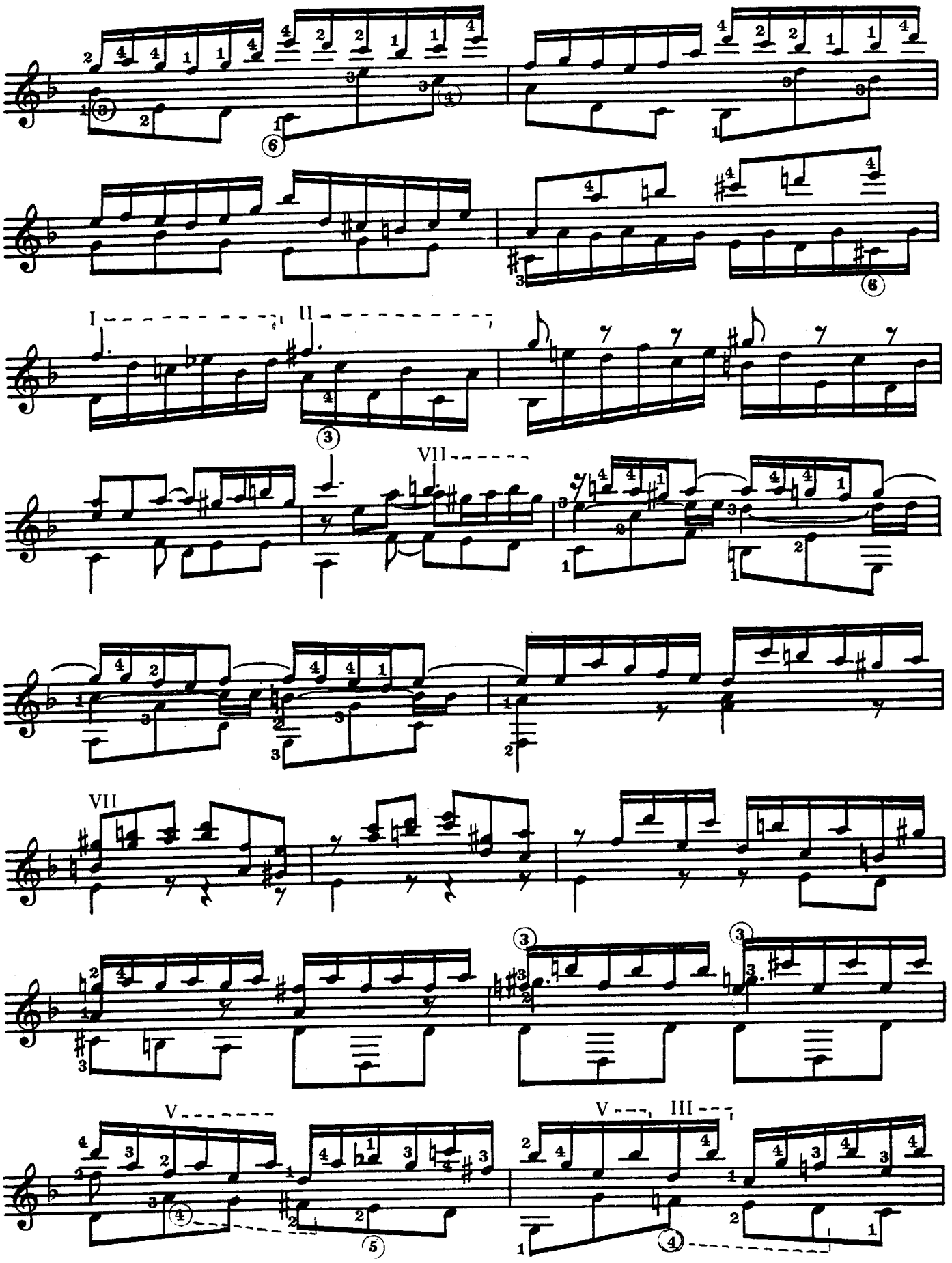
VIII
VII
VII

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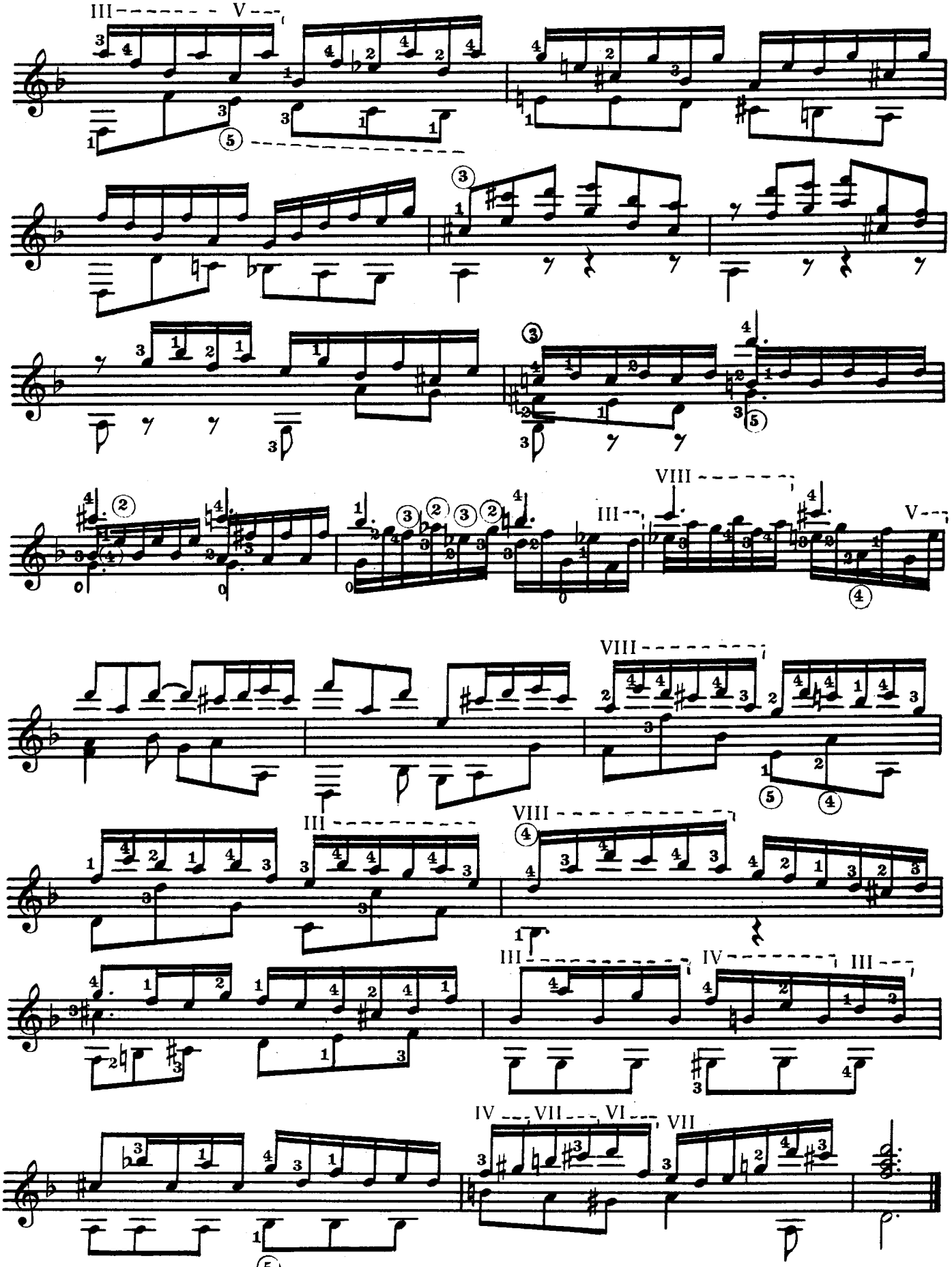
V


III V
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III IV III
IV VII VI VII

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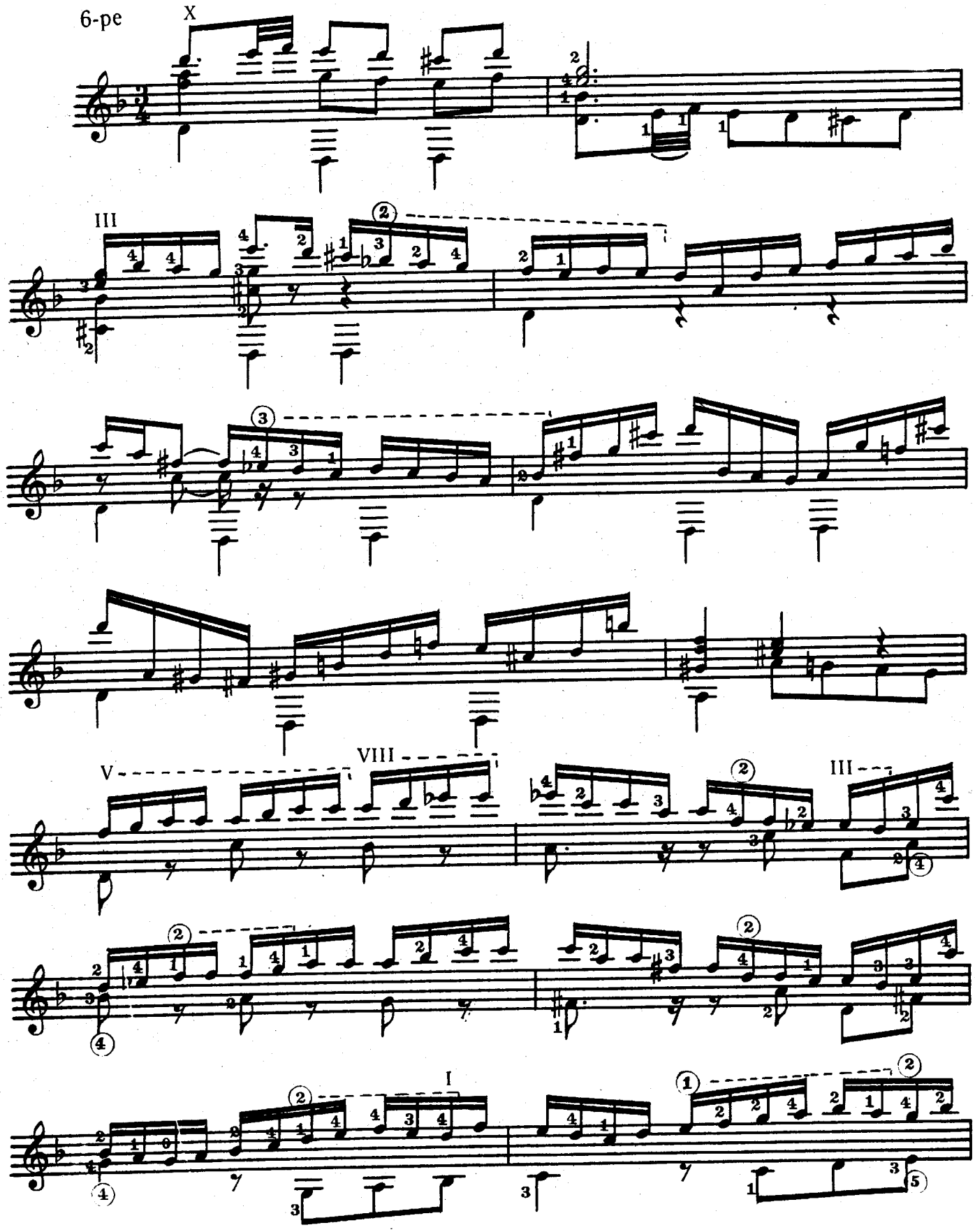

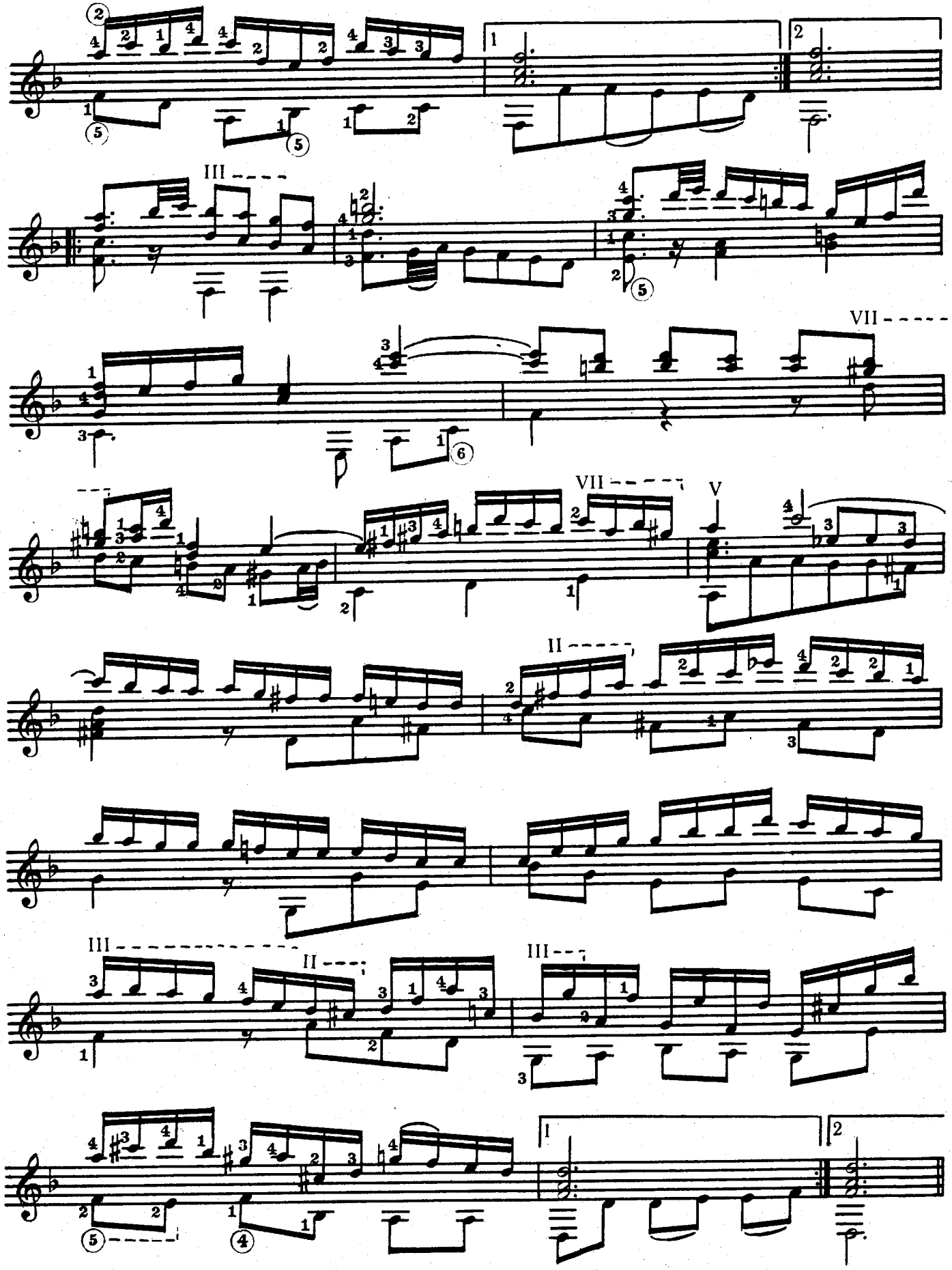

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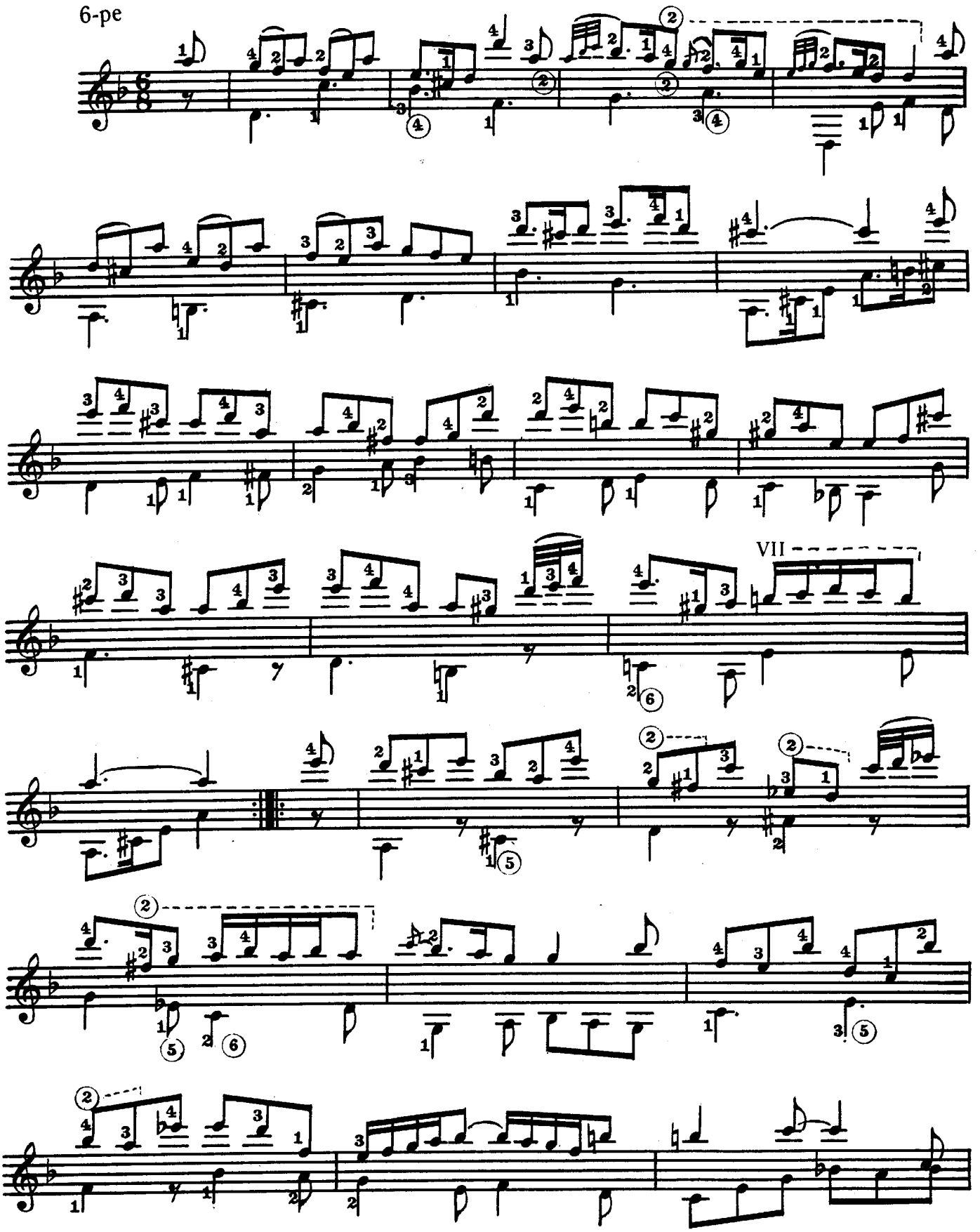

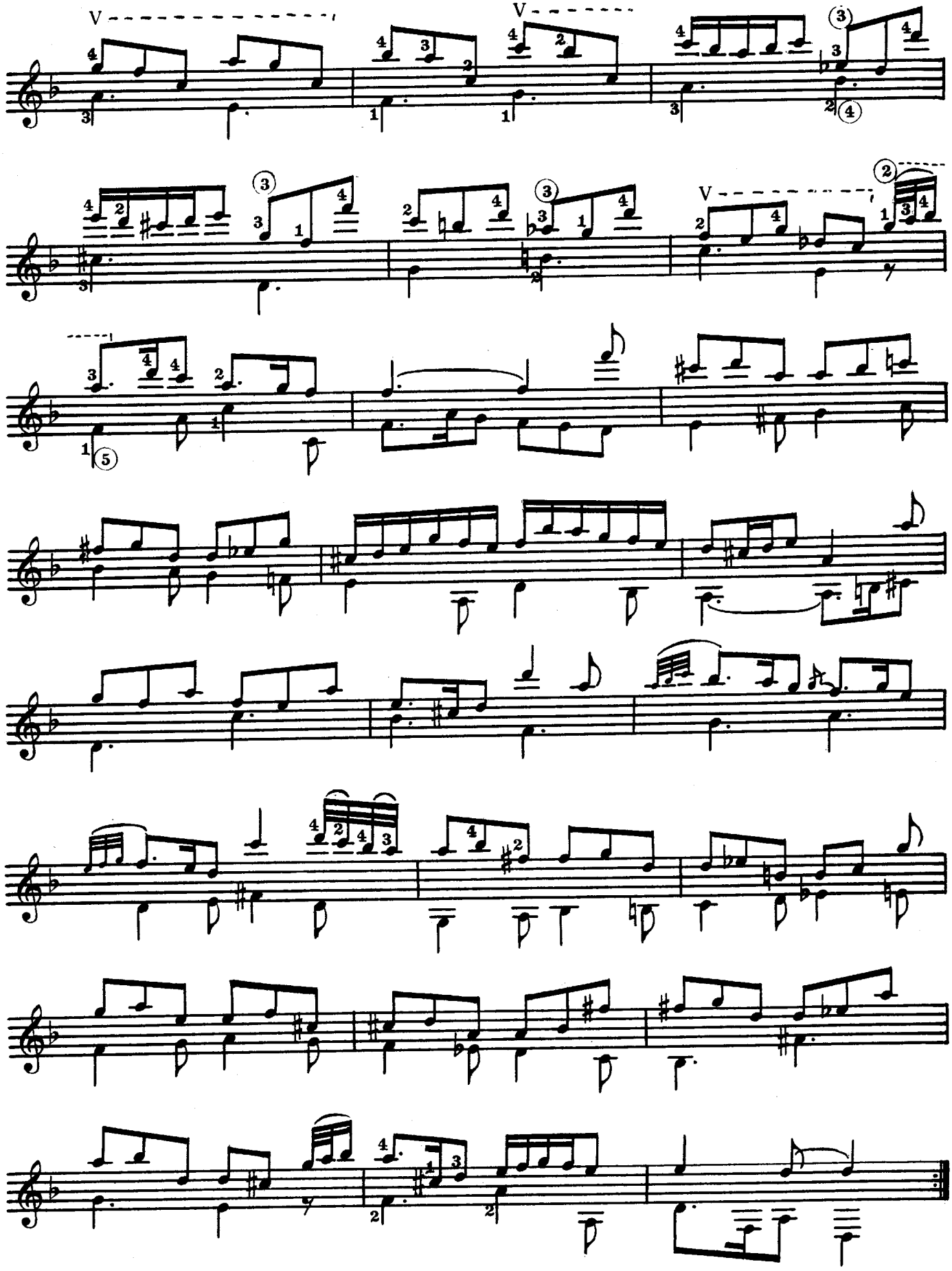

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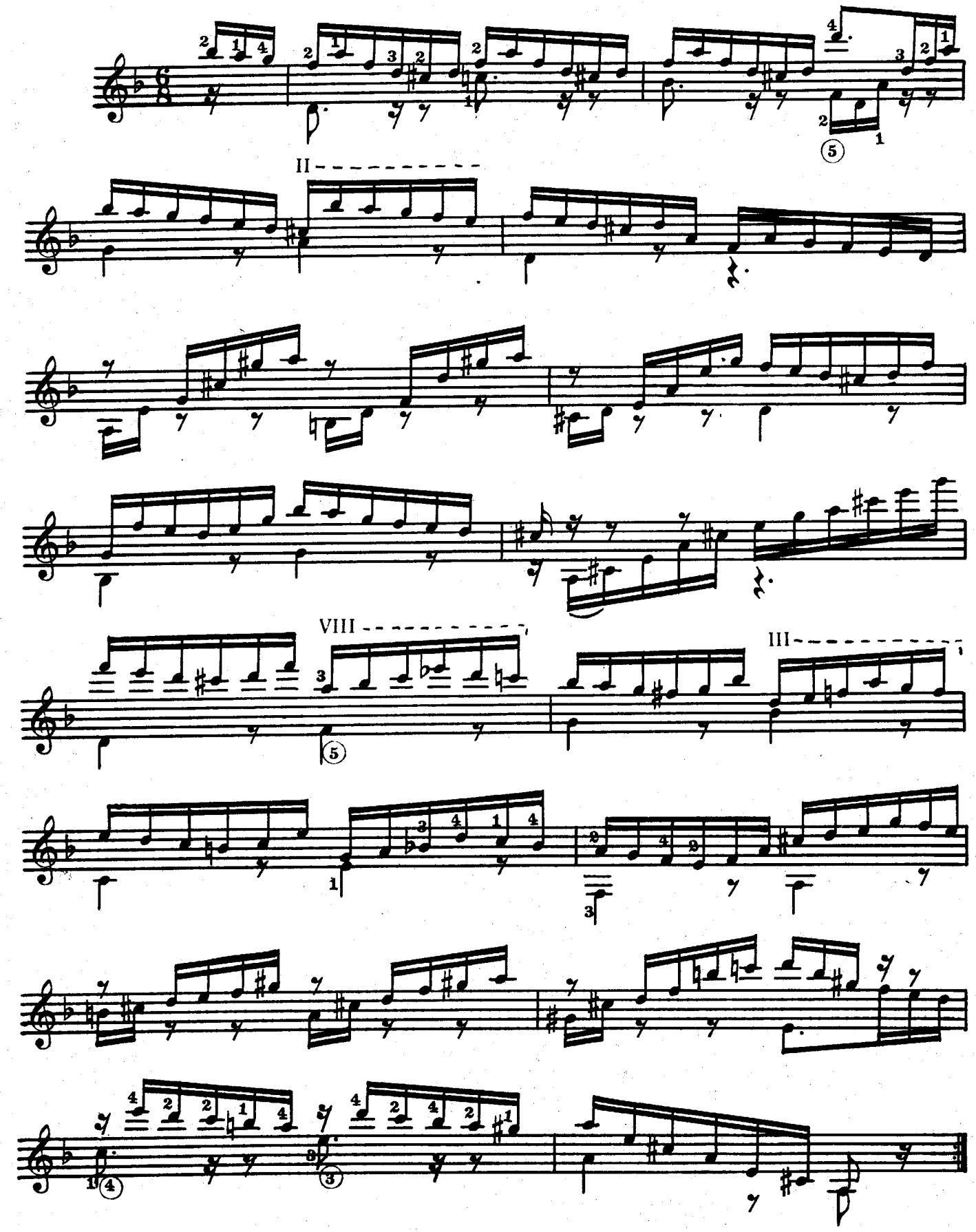

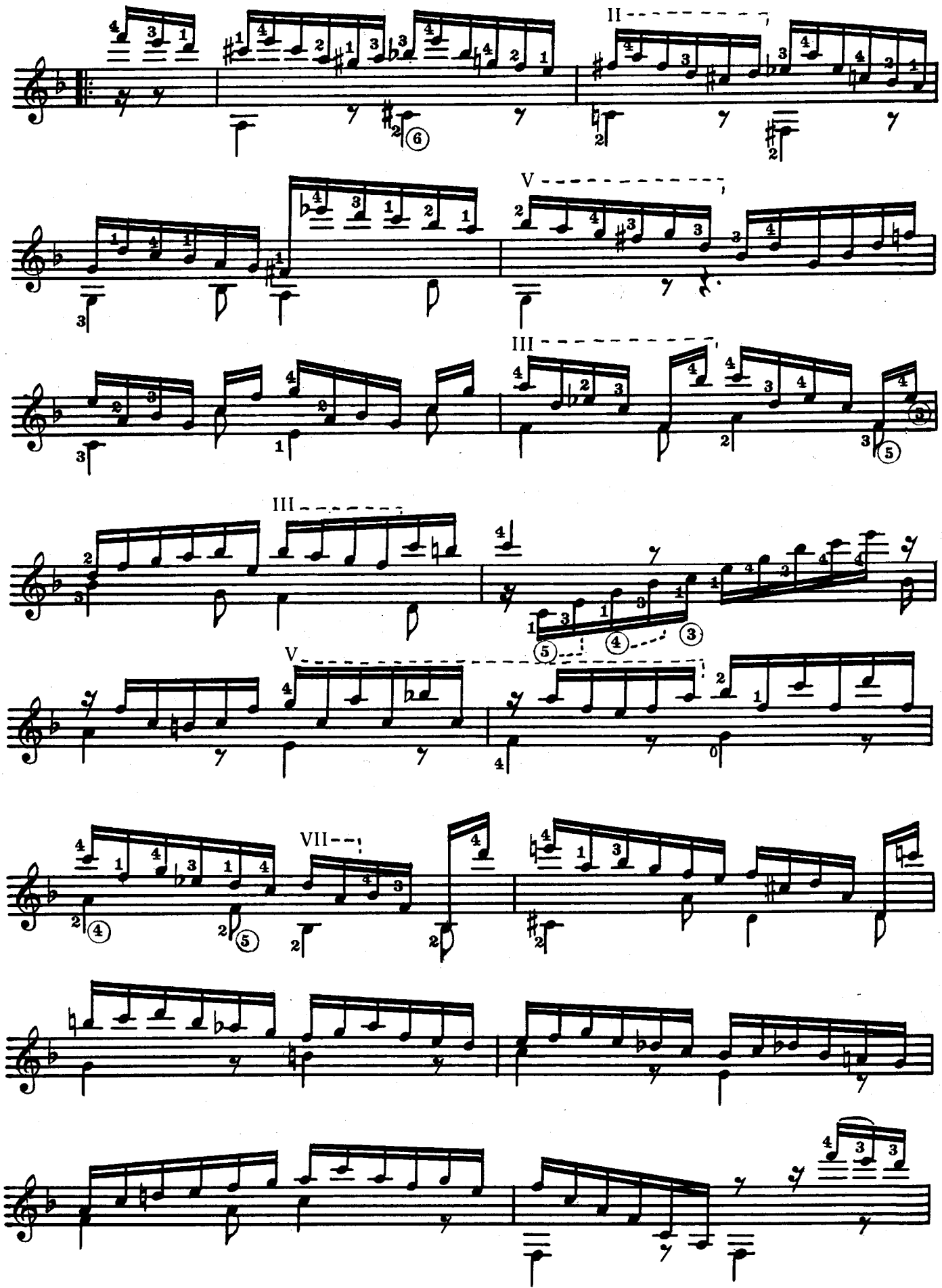
II
V
III
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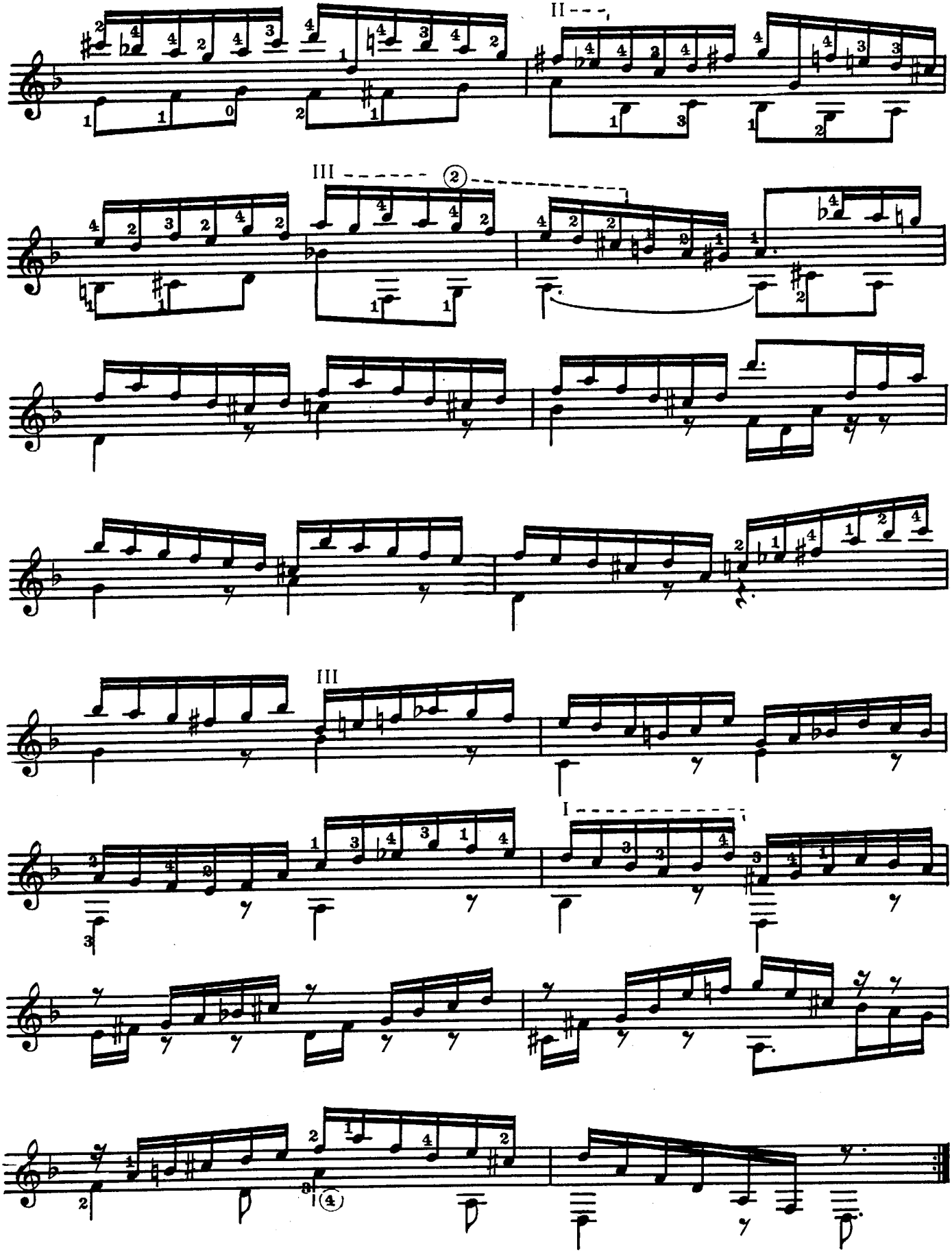
VII


II
III
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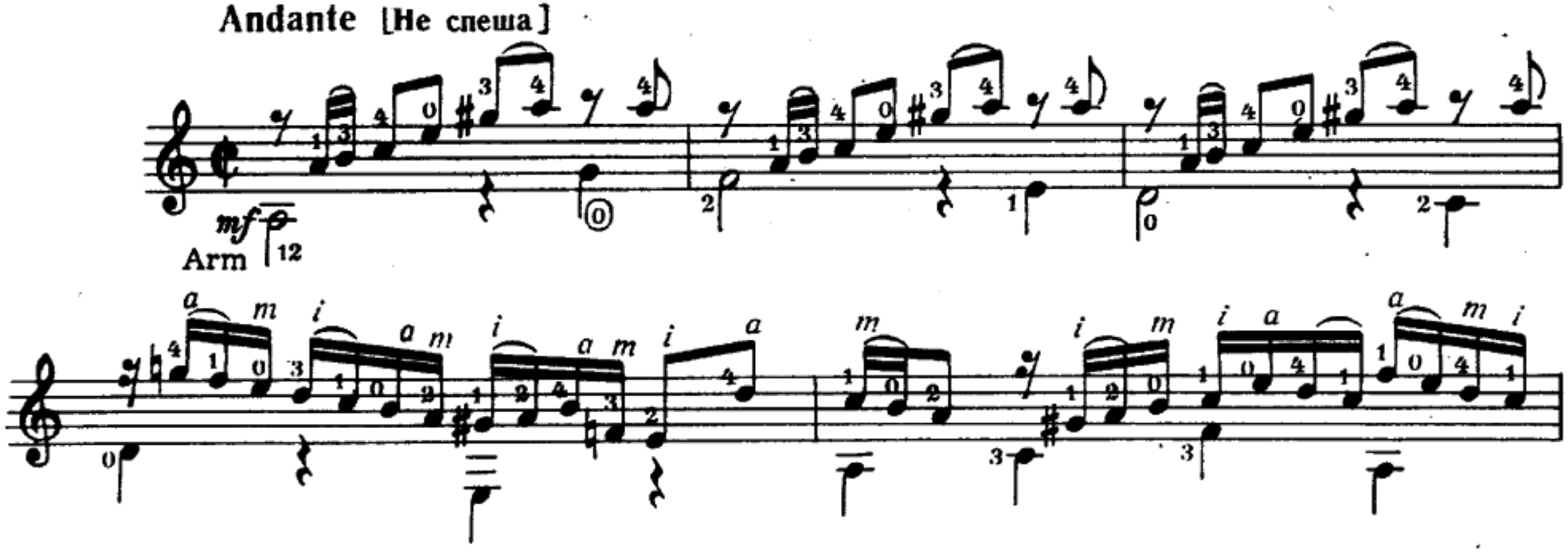
ПРЕЛЮД
из Второй сюиты для лютни



cIII cI cIII

cI

cIII cII

cII

cII

cVII

cIII

cIV

cV

САРАБАНДА
из Второй сюиты для лютни

Moderato [Умеренно]

mf

c.VII

c.VI

c.VII

c.II

c.II

c.II

c.II

c.VII

c.II

1.

2.

САРАБАНДА
из Второй сюиты для лютни

Moderato [Умеренно]

mf

c.VII

c.VI

c.VII

c.II

c.II

c.II

c.II

c.VII

c.II

1.

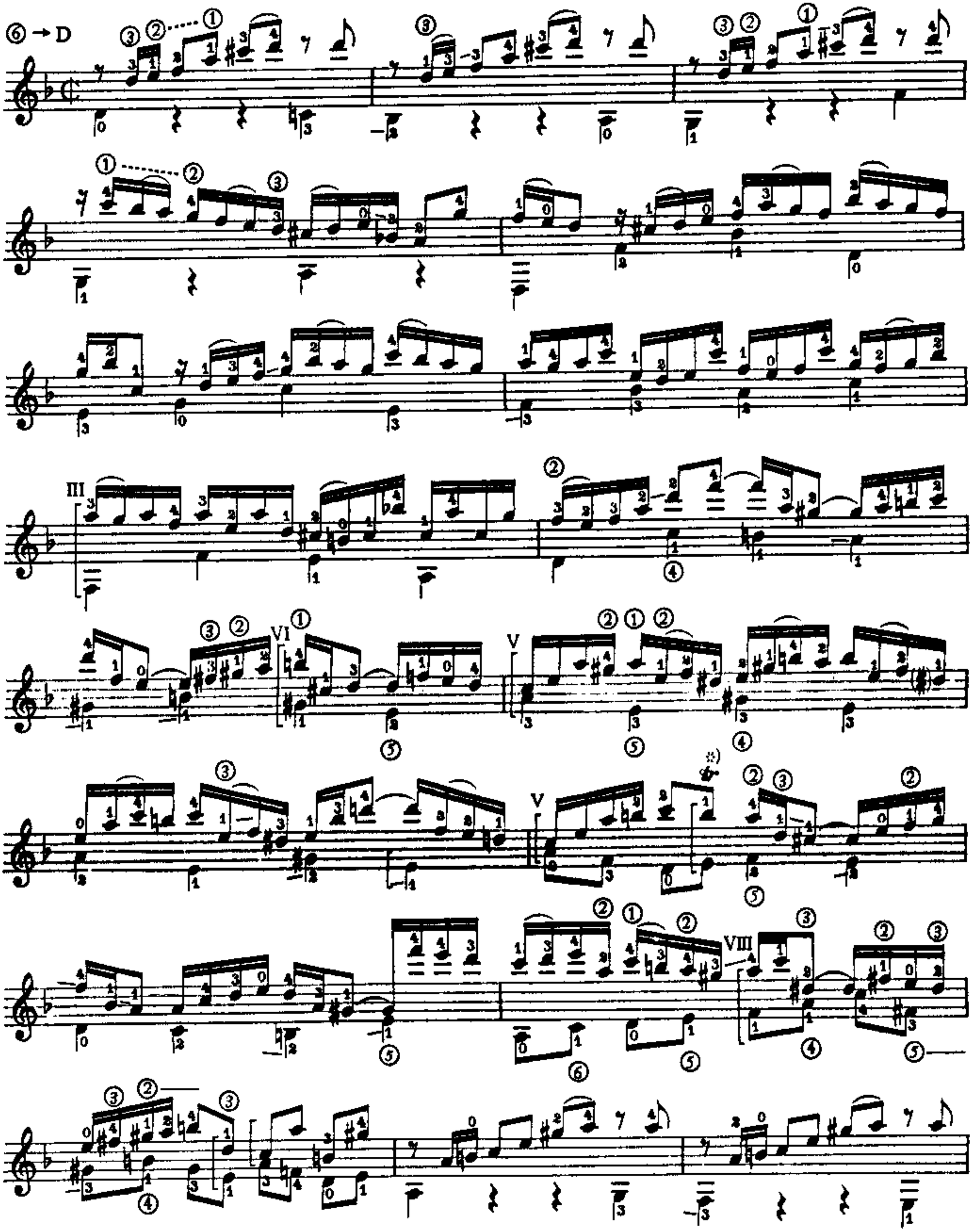
2.

c.IV
c.II
½
c.IV
c.VI
c VII
c IV
c II
c.IV
c.V
c.II
c.II
c.III
c.III
c.V
c II
c II
c II
1.
2.

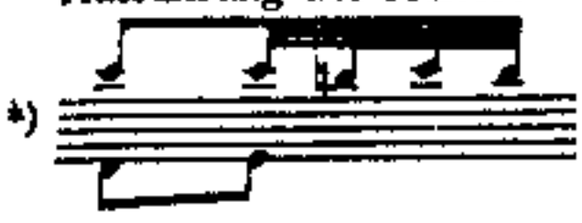
Lautensuite Nr. II

Originaltonart c-Moll

Präludium



Ausführung des Trillers



I

III

Fuge

⑥ →D

III

𝄋

③

④

①

②

④ — ③

VII

①

④

VIII

②

③

Ausführung:

*)

VII

schiefer Barré

III

*) Ausführung:

*) Bruger schlägt vor, die Fuge mit dem d-Moll Akkord hier zu beenden.

Dal ℵ al [𝄐]

Sarabande

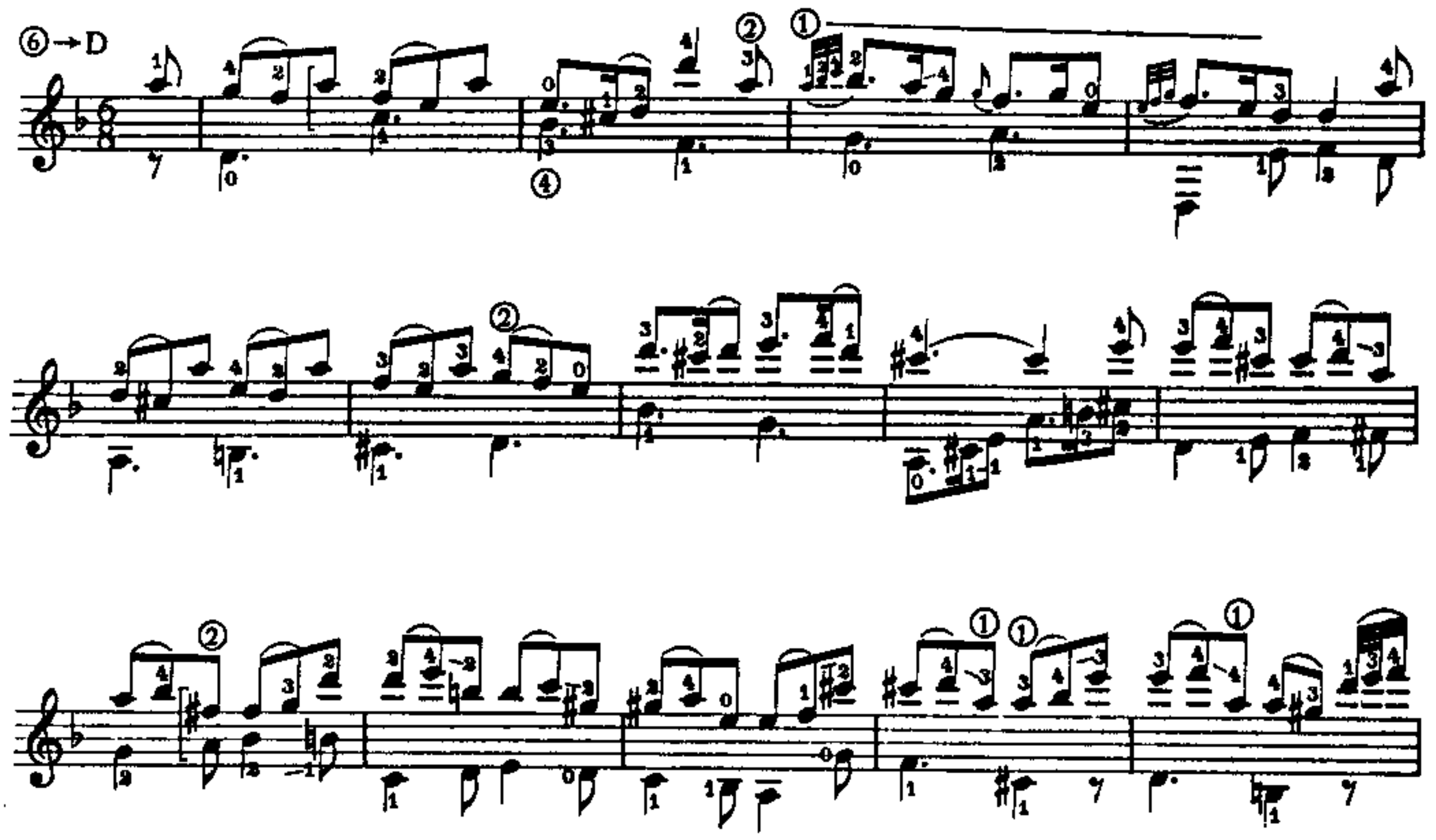
⑥→D X

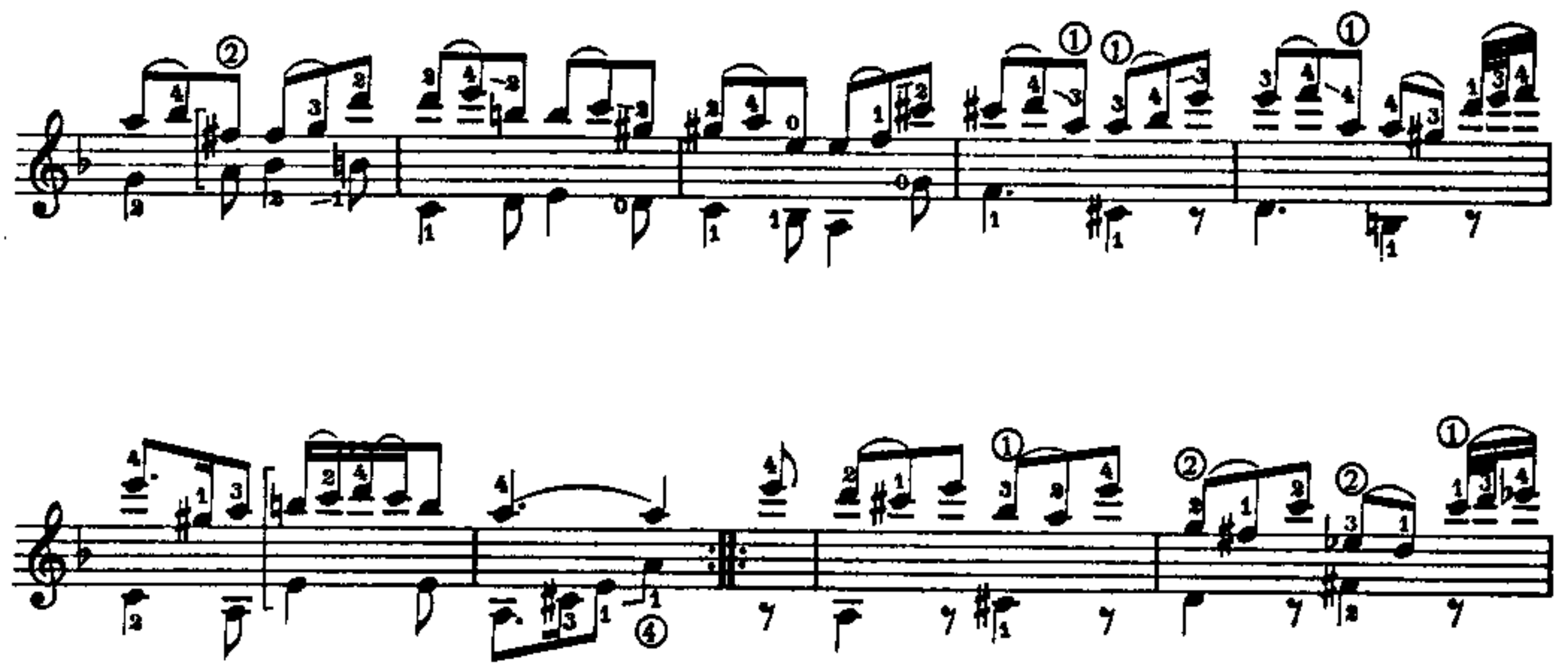
V VIII

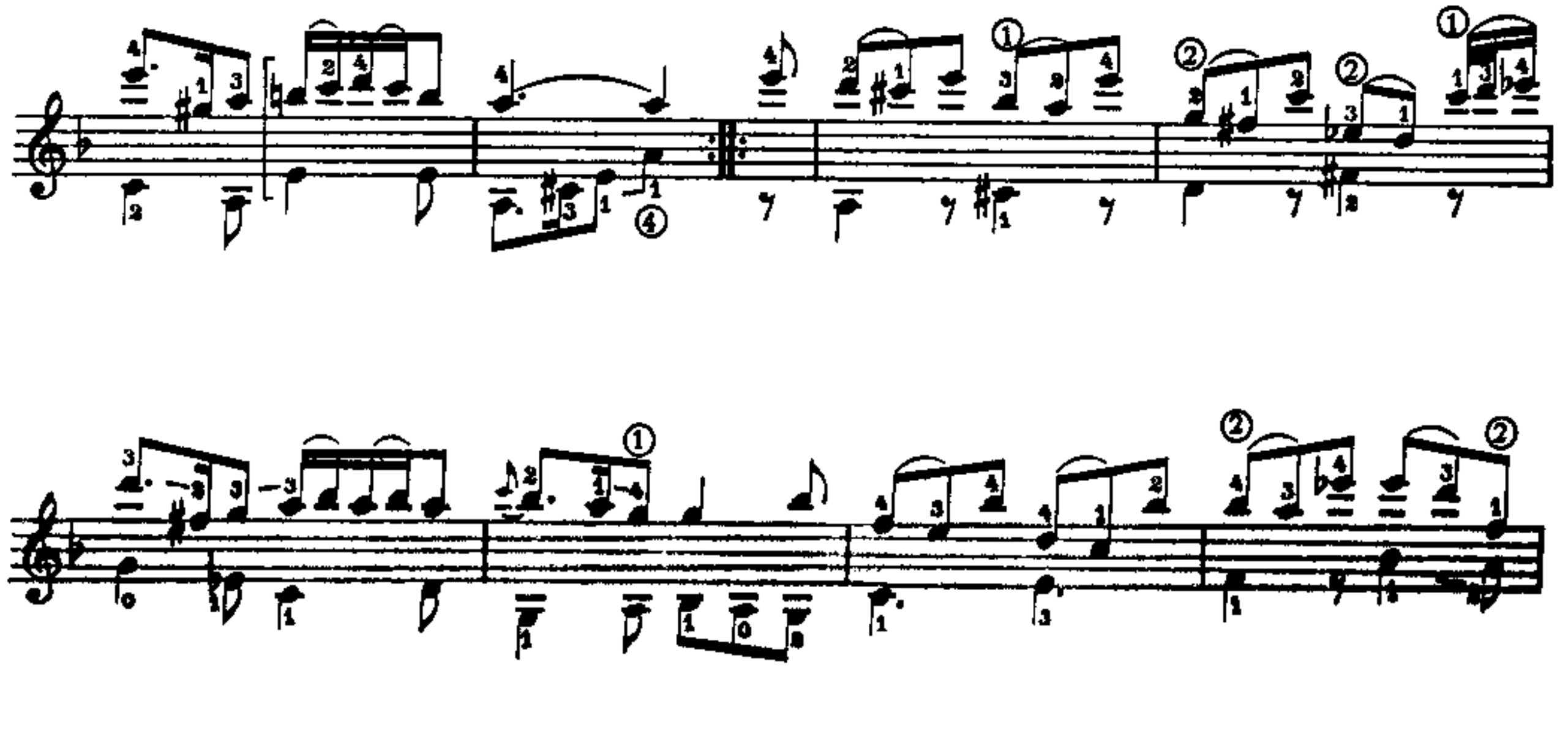
1. 2.

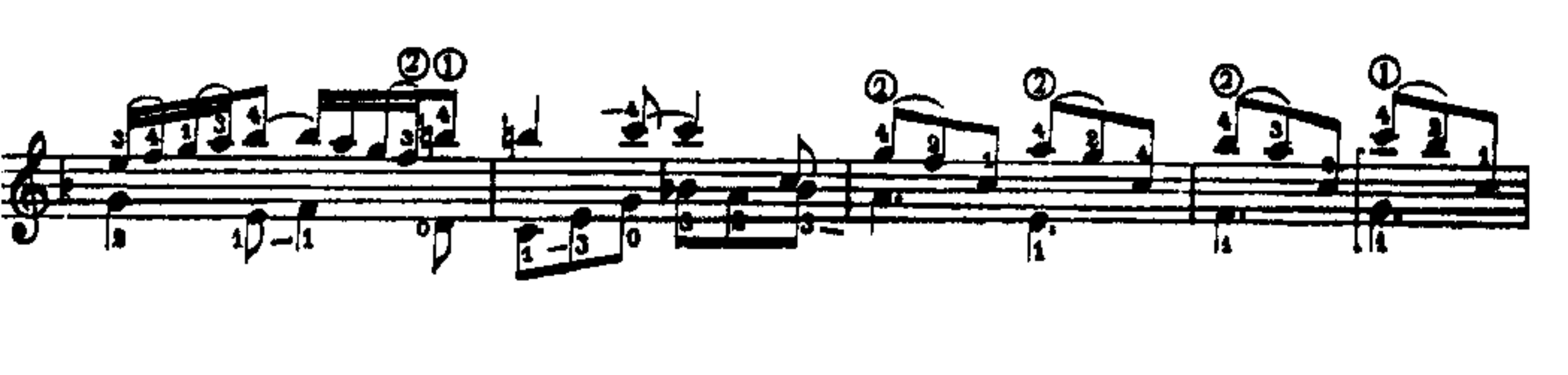
V

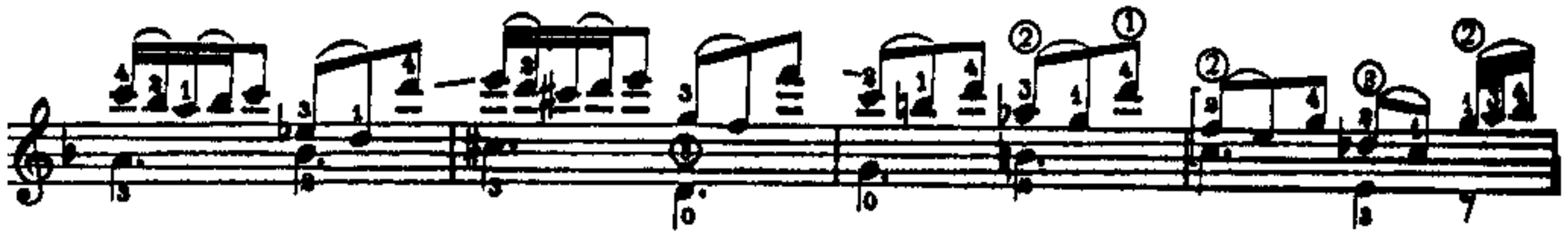
Gigue

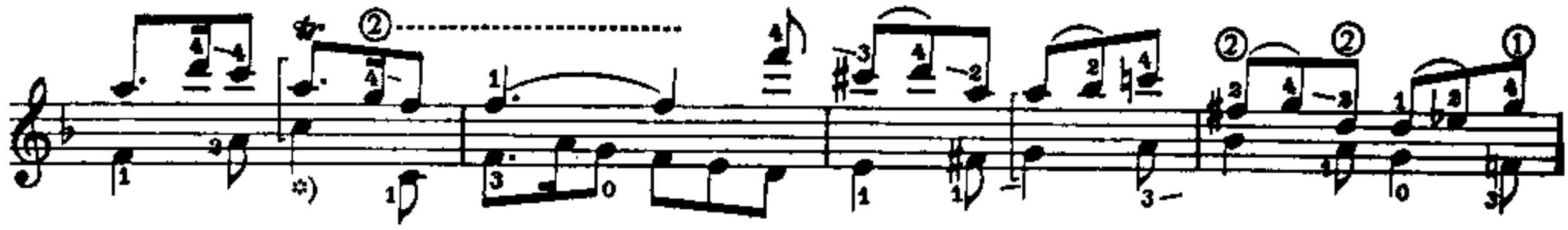


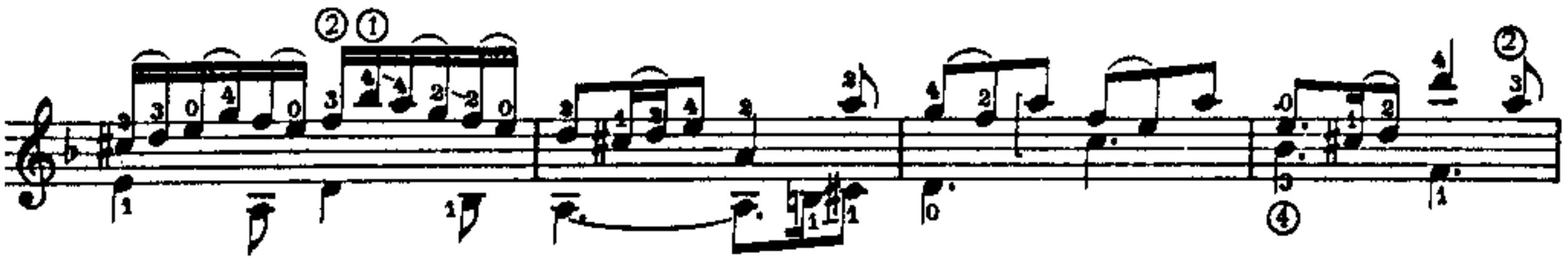


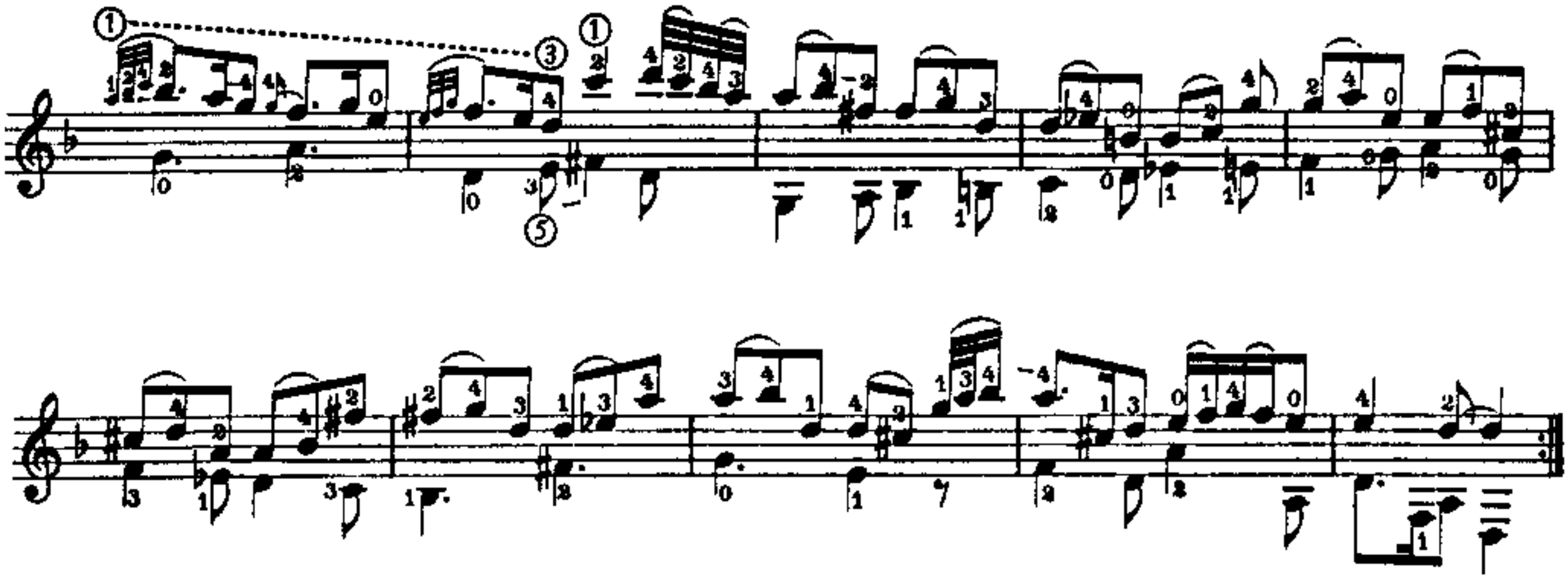












Ausführung:

*)

Double

⑥→D

II

III

VII

III

V

III I

II I

III

II

p i m i a m i

STUDY NOTES FOR *ALLEMAND*
by J. S. Bach

The famous *Suite in E minor,* BWV 996, is usually assumed to be intended for the lute from its texture and resemblance to other lute compositions by Bach. Unfortunately, no autograph manuscript remains to give final authority to the supposition.

This allemand, which transcribes well to the guitar, should present no undue difficulty.

A The jump of the second finger from the E to the B requires practice. Try to avoid giving short value to the E.

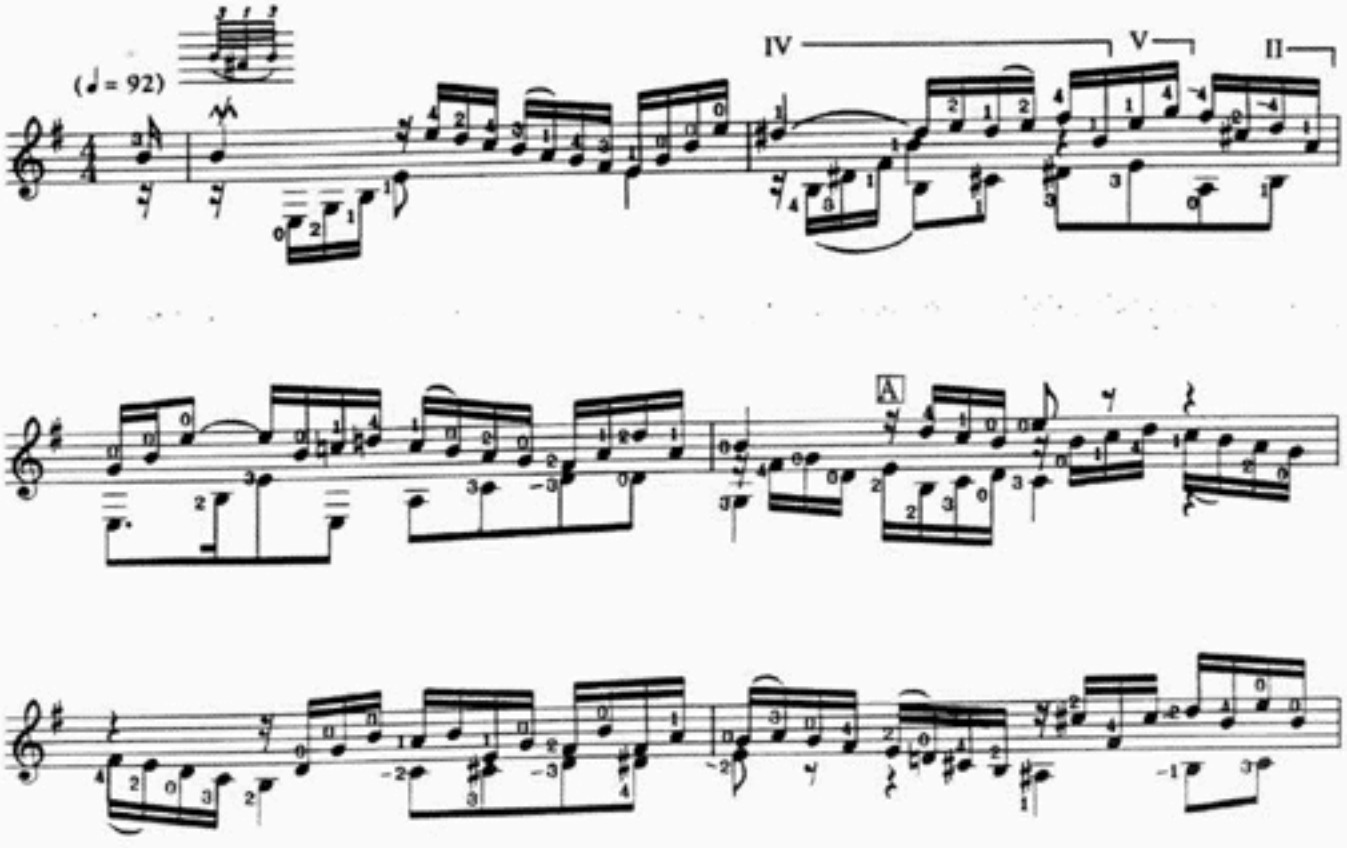
B The placement of the fourth finger on the F sharp requires care.

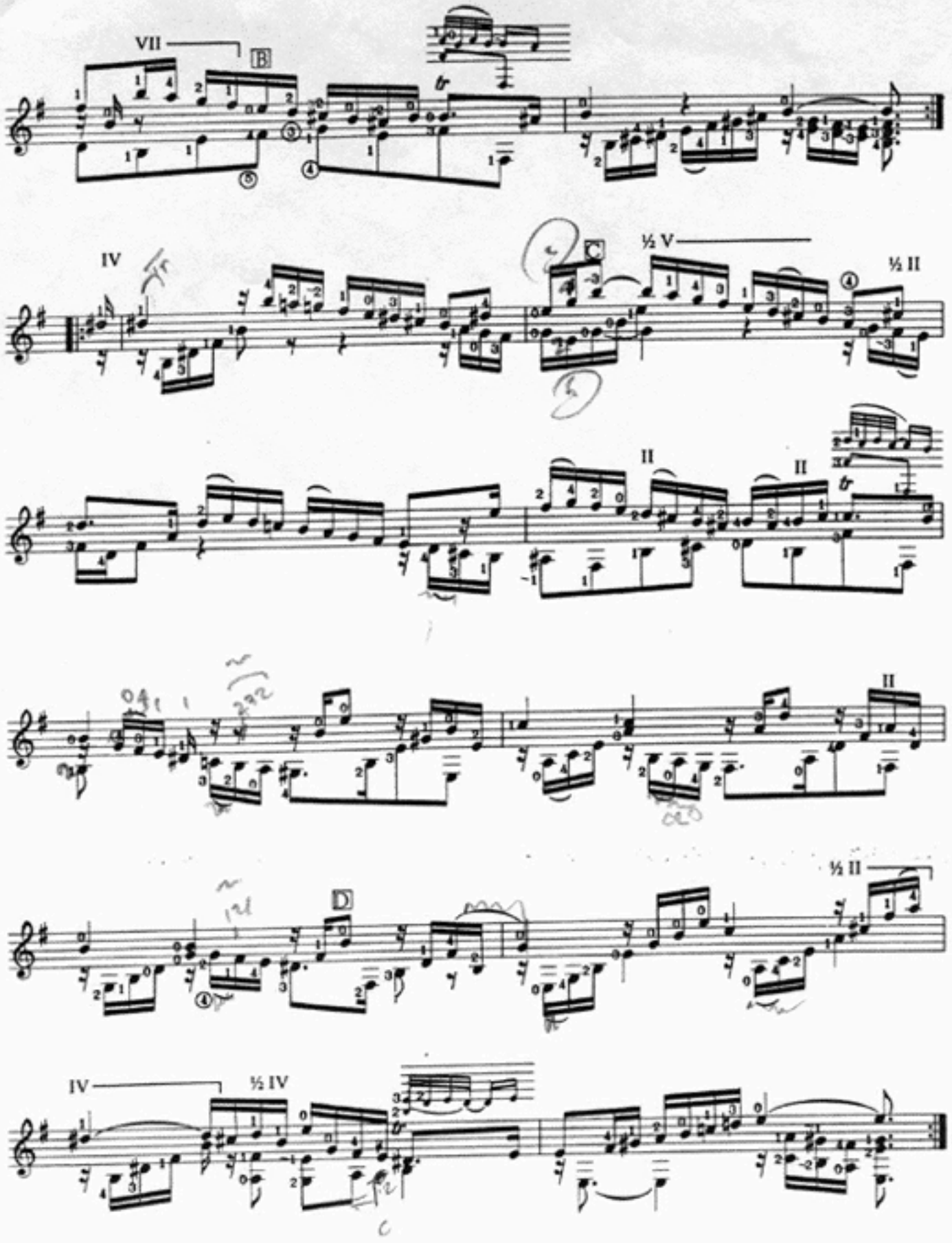
C The movement of the third finger up to the high B must be carefully practiced.

D A slight emphasis on the open B and the fourth-finger F sharp gives attention to the upper voice and helps to balance this passage.

ALLEMAND

J. S. Bach (1685–1750)



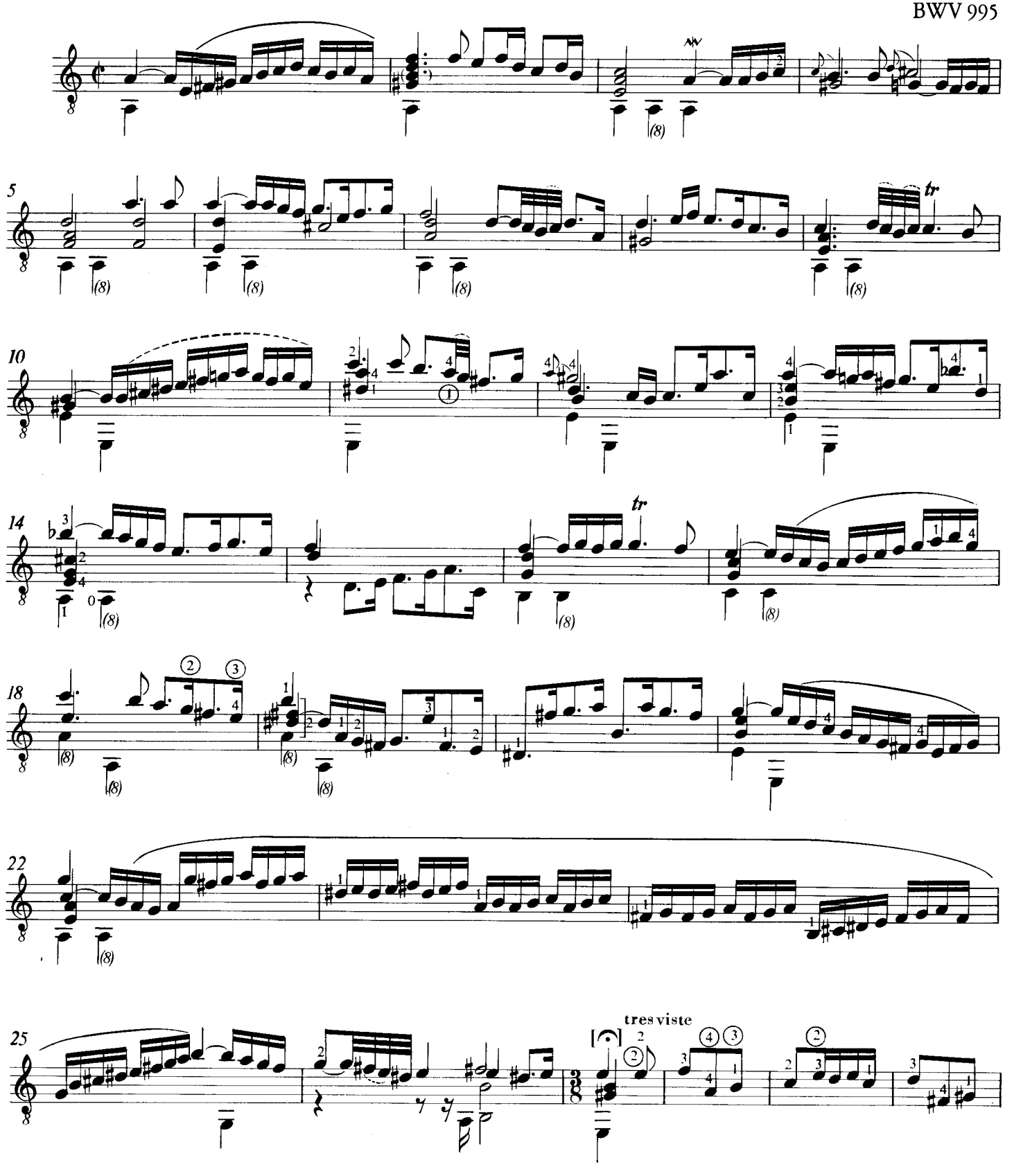

VII
B
IV
½ V
½ II
II
II
II
½ II
D
IV
½ IV

SUITE

(Orig.: g-Moll)

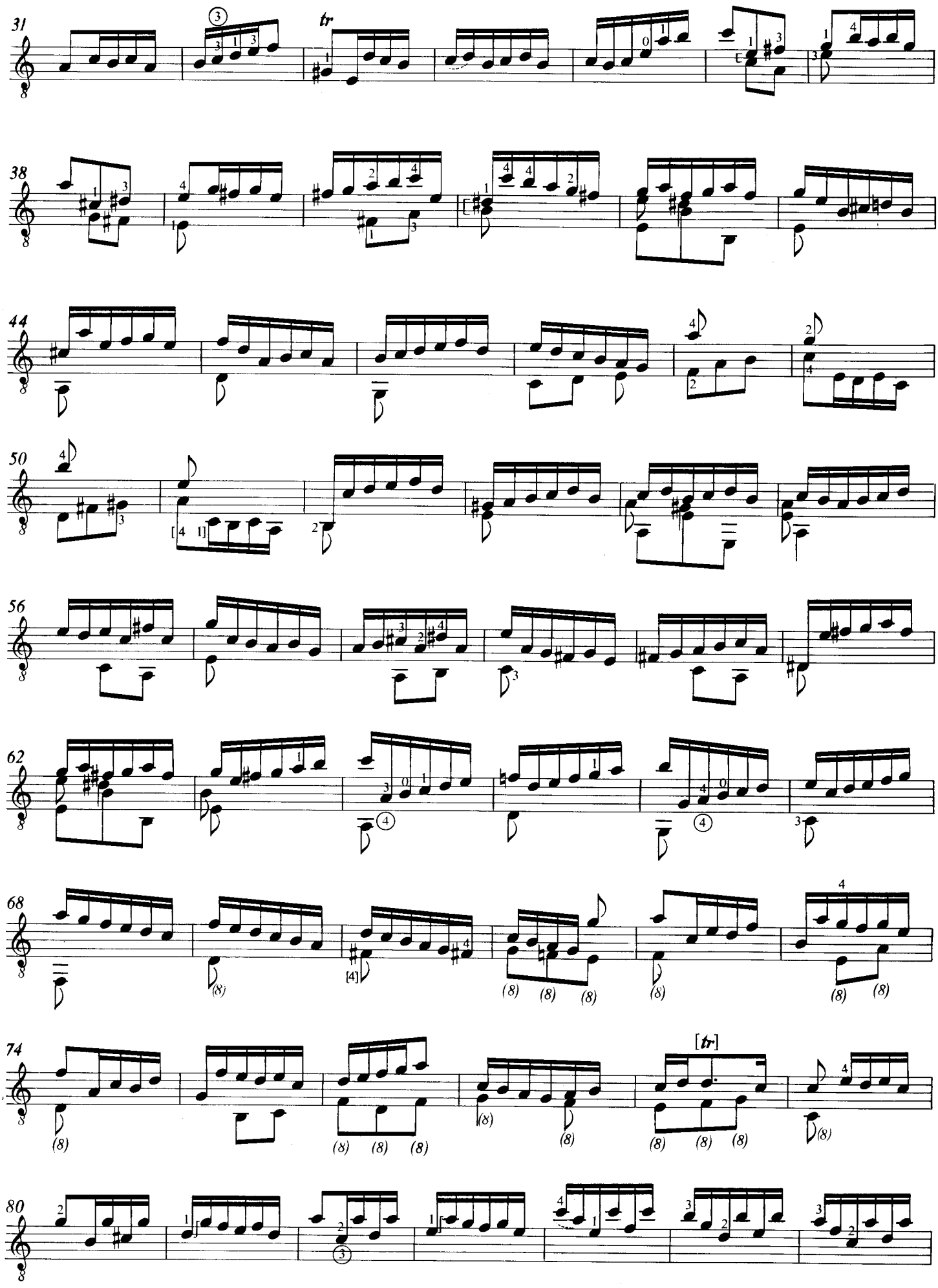
1. PRELUDE

BWV 995



Printed in Hungary

Z. 8309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56
62
68
74
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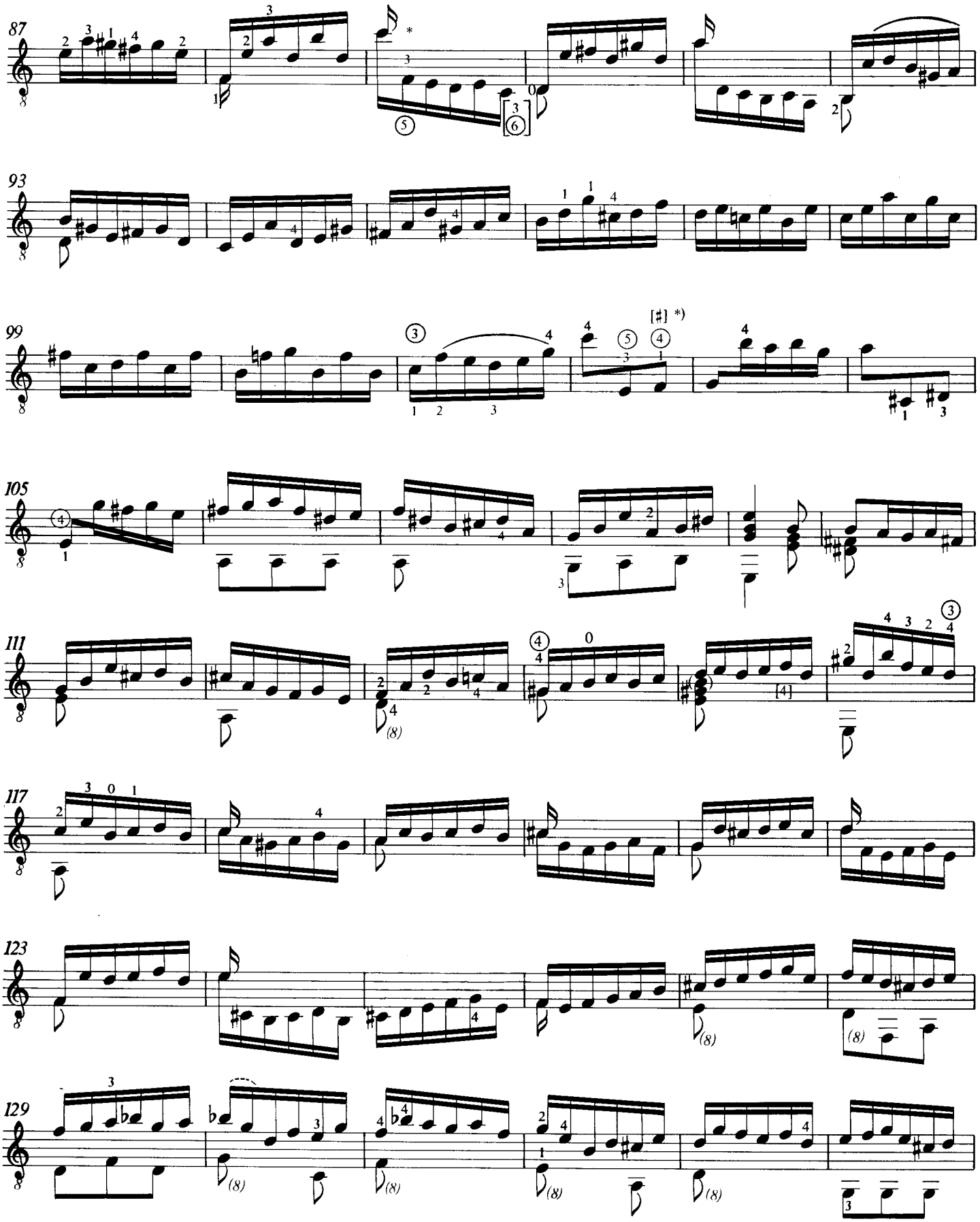
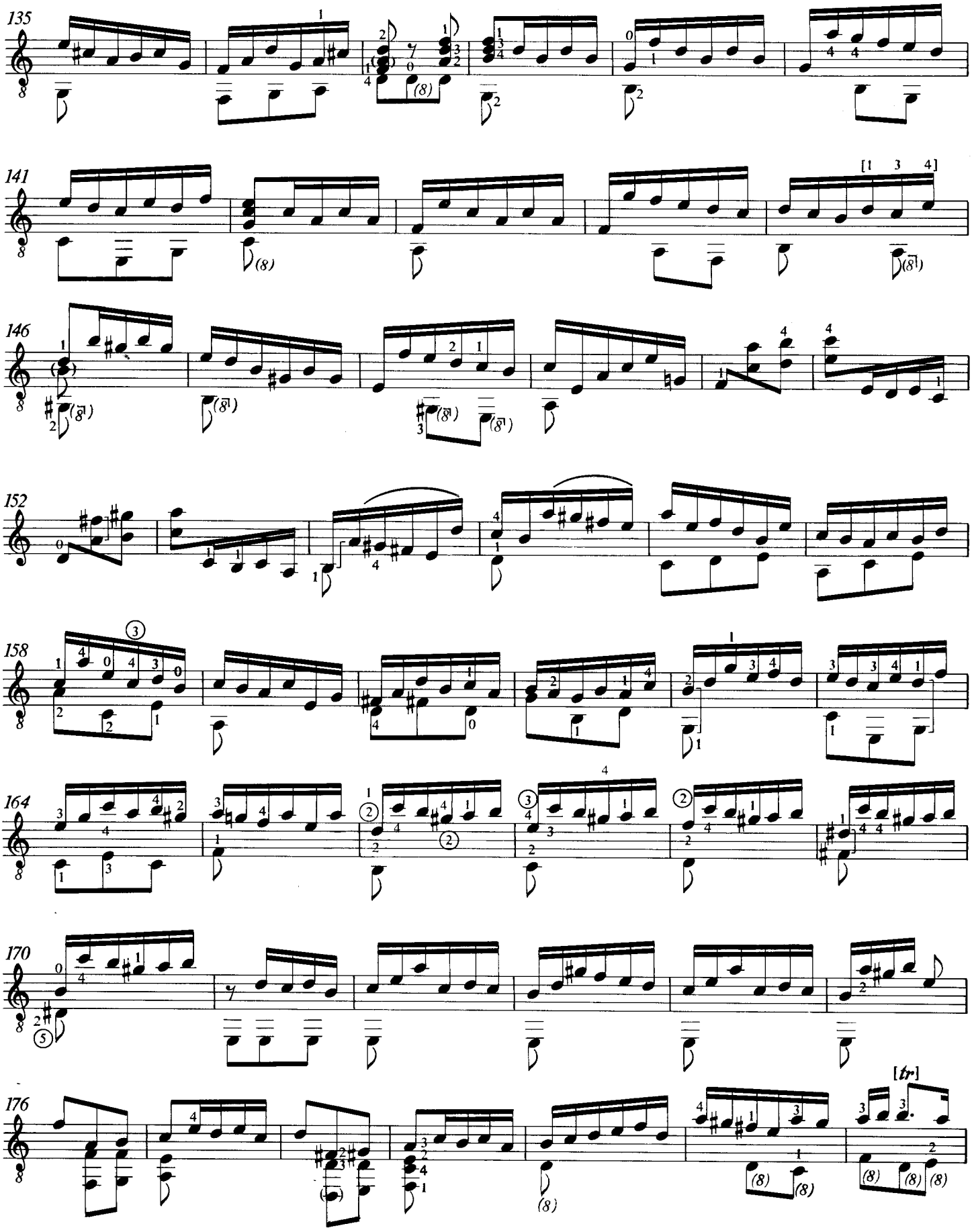
80



*) A csellóváltozat (BWV 1011) alapján
Based on the cello variant (BWV 1011)
Aufgrund der Cellovariante (BWV 1011)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141
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170
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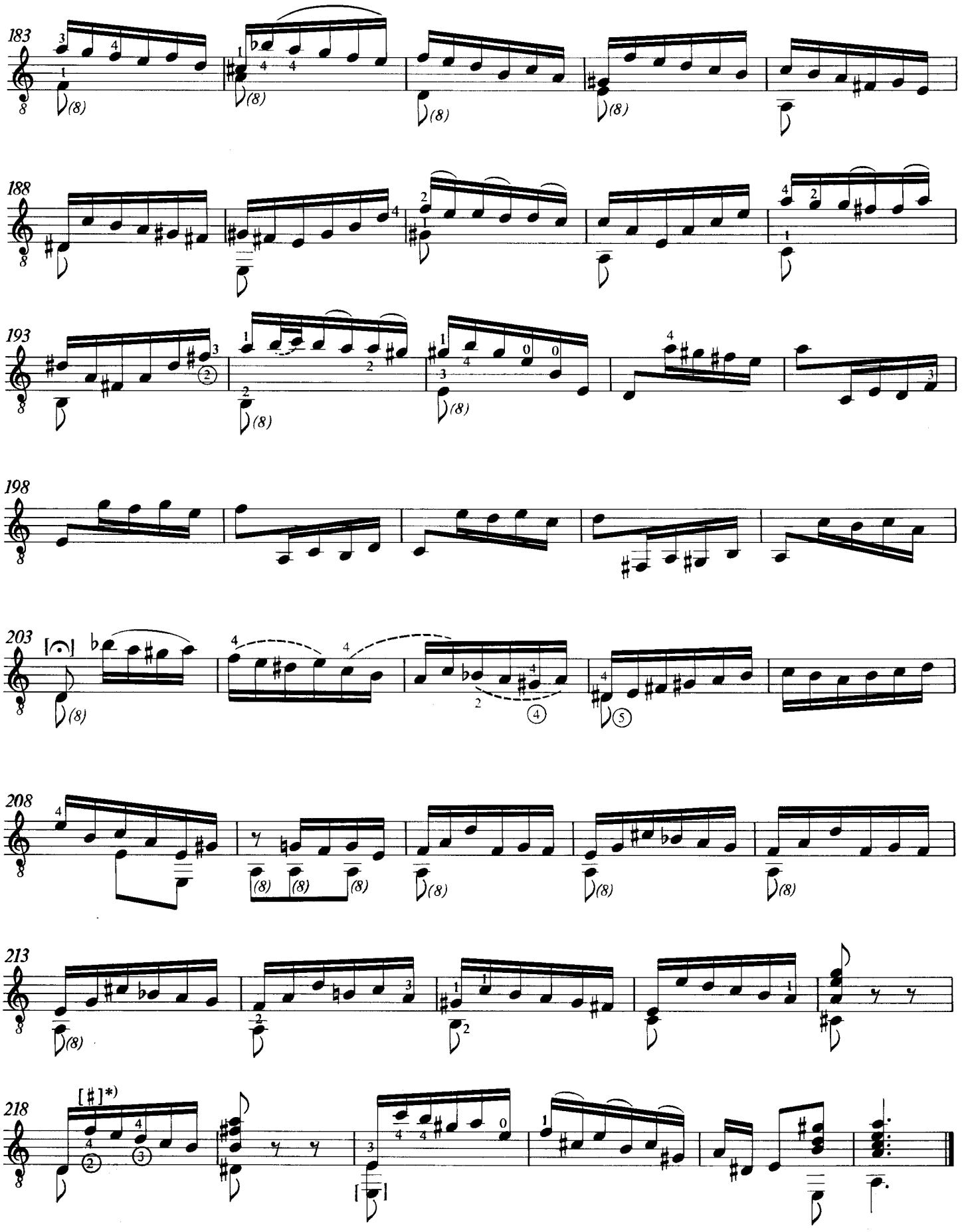
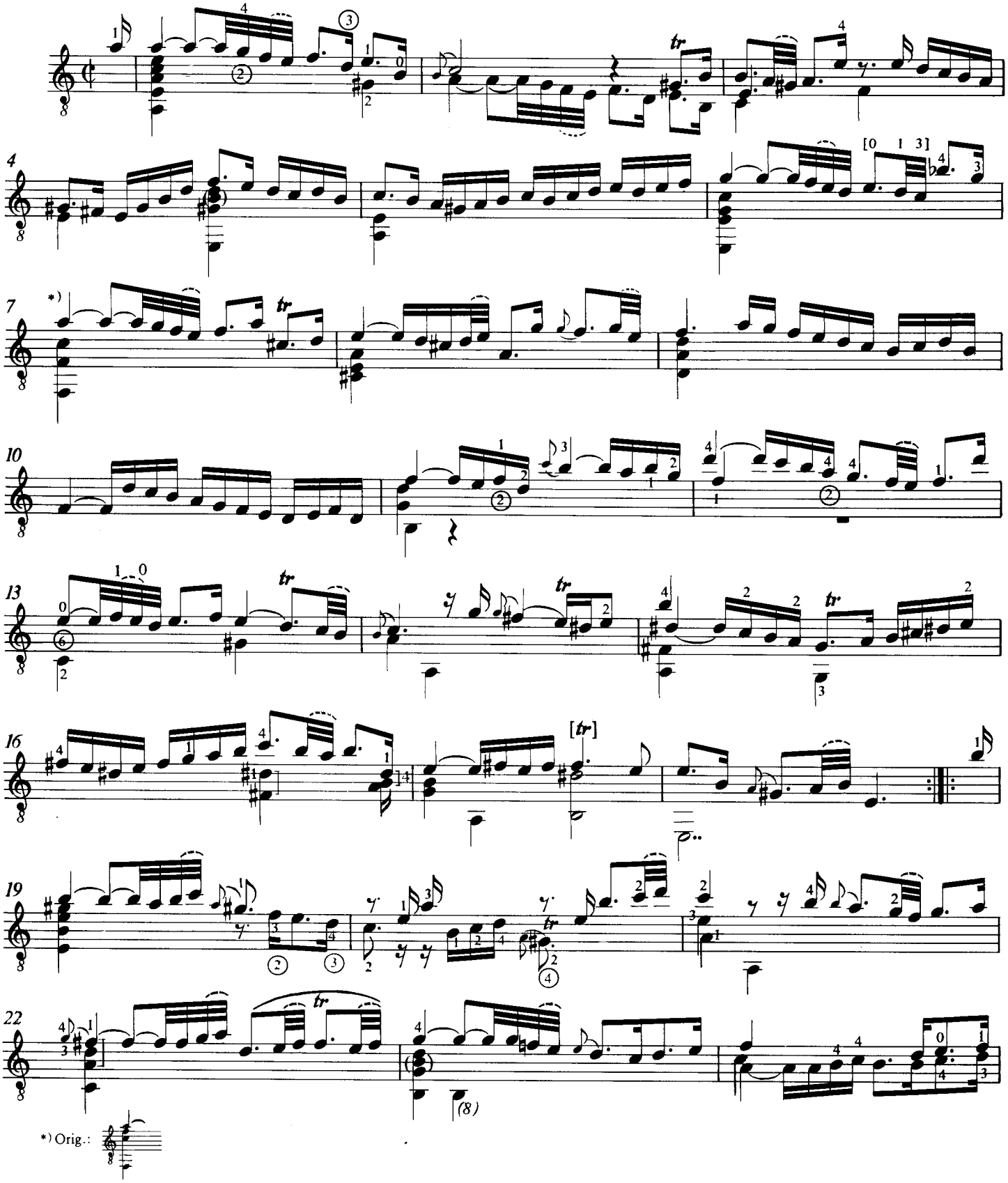
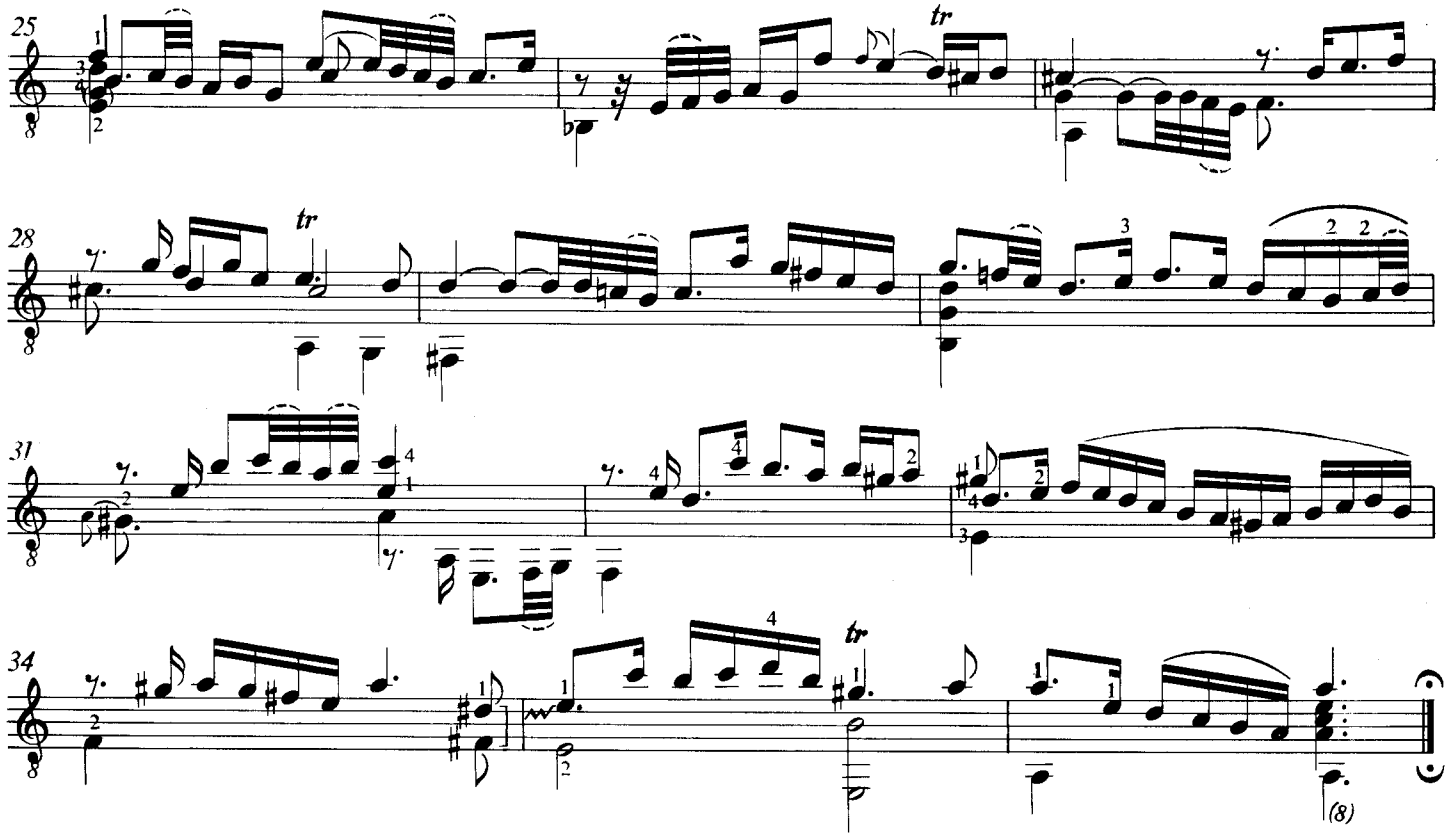
[1 3 4]
[tr]



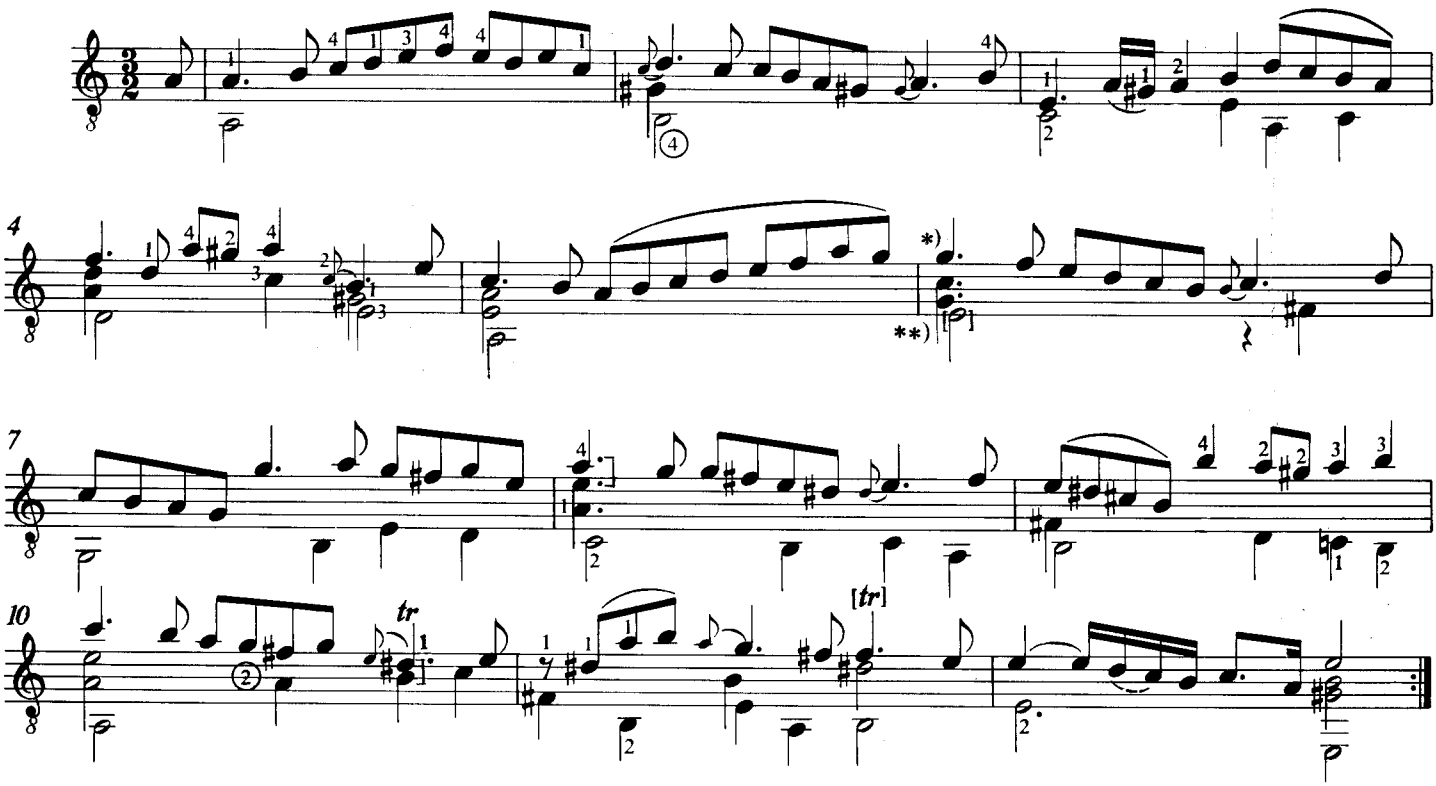
*) A csellóváltozat (BWV 1011) alapján
Based on the cello variant (BWV 1011)
Aufgrund der Cellovariante (BWV 1011)

2. ALLEMANDE

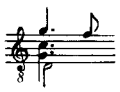




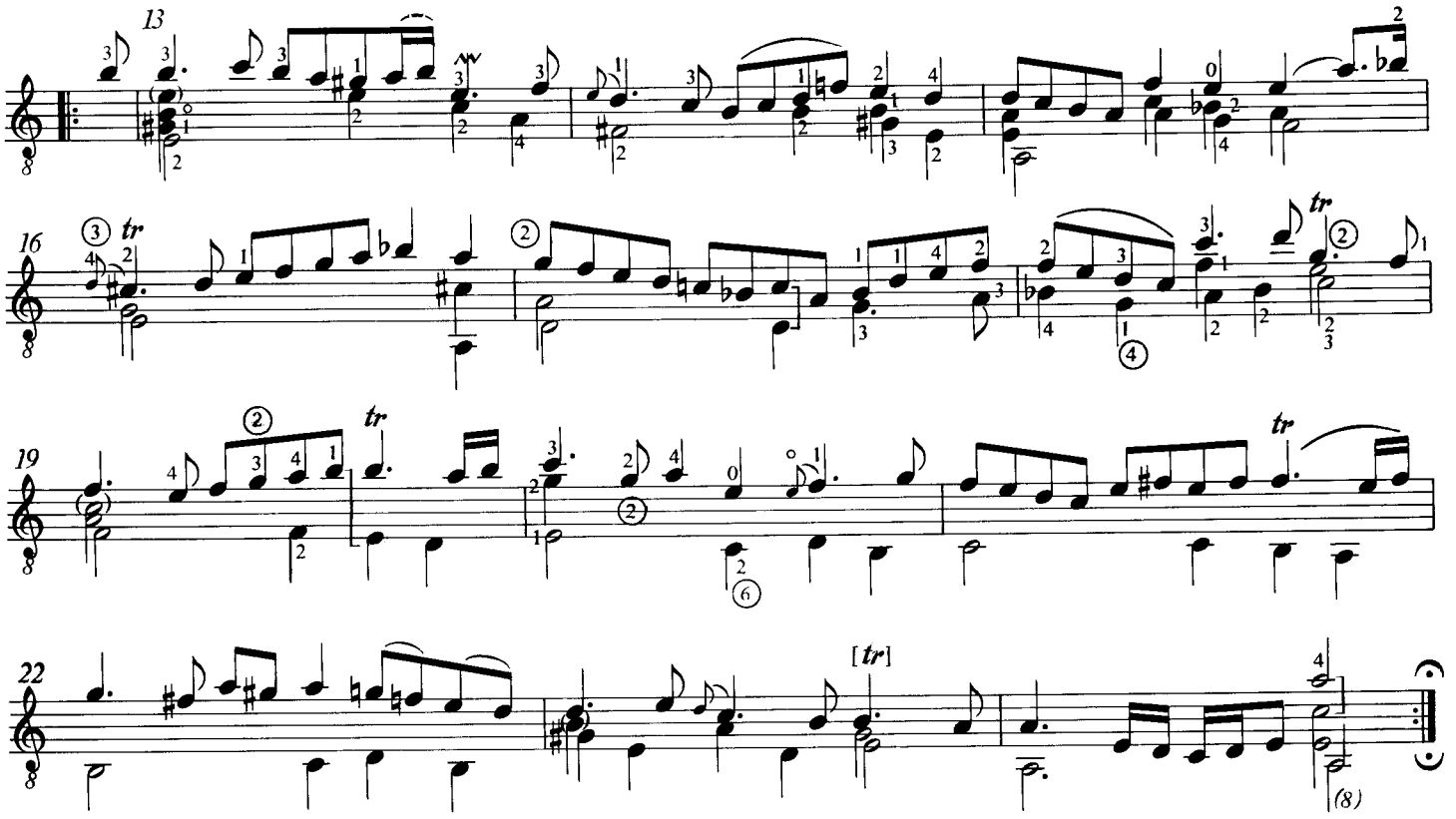
3. COURANTE



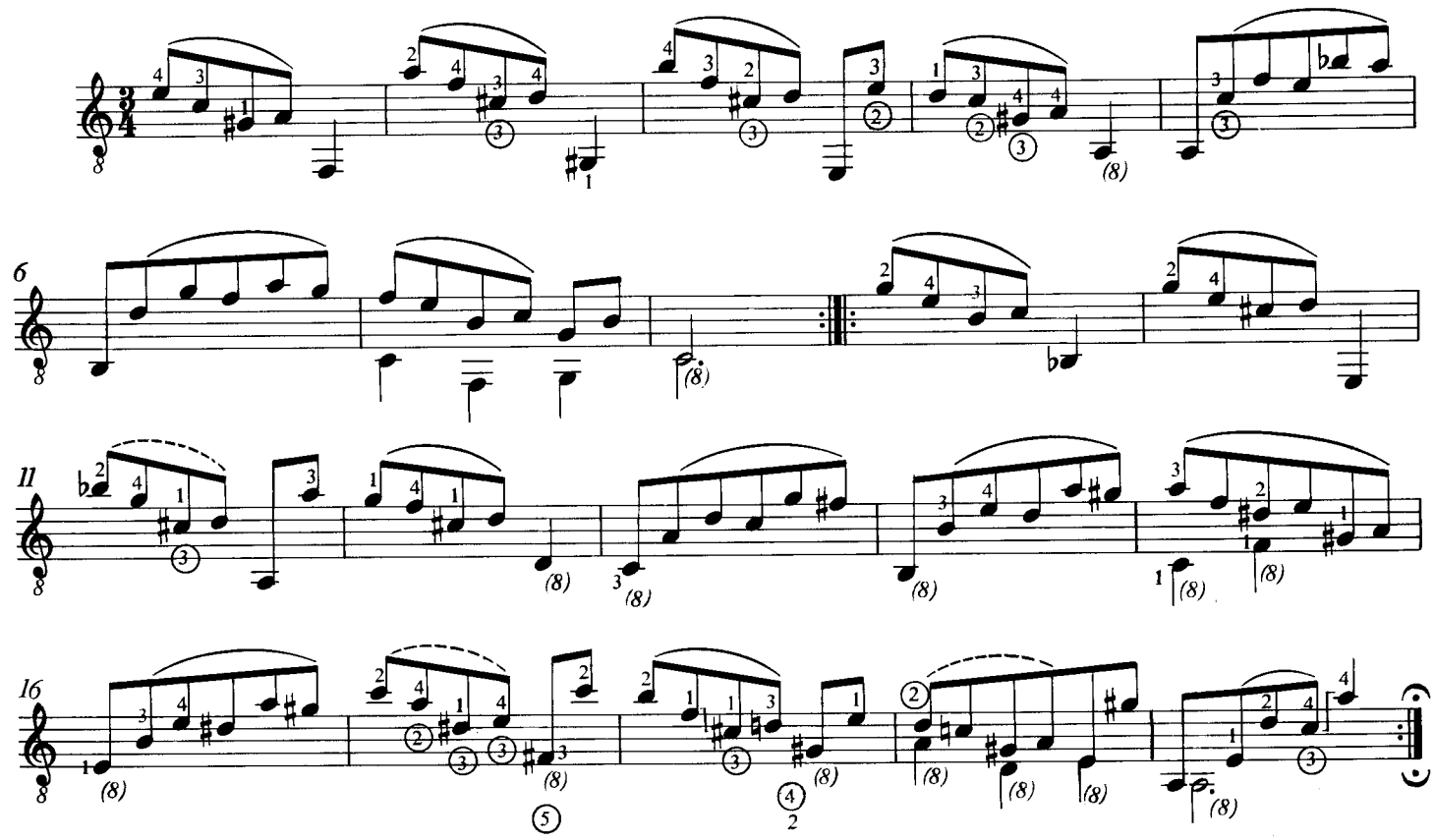
*) Orig.:



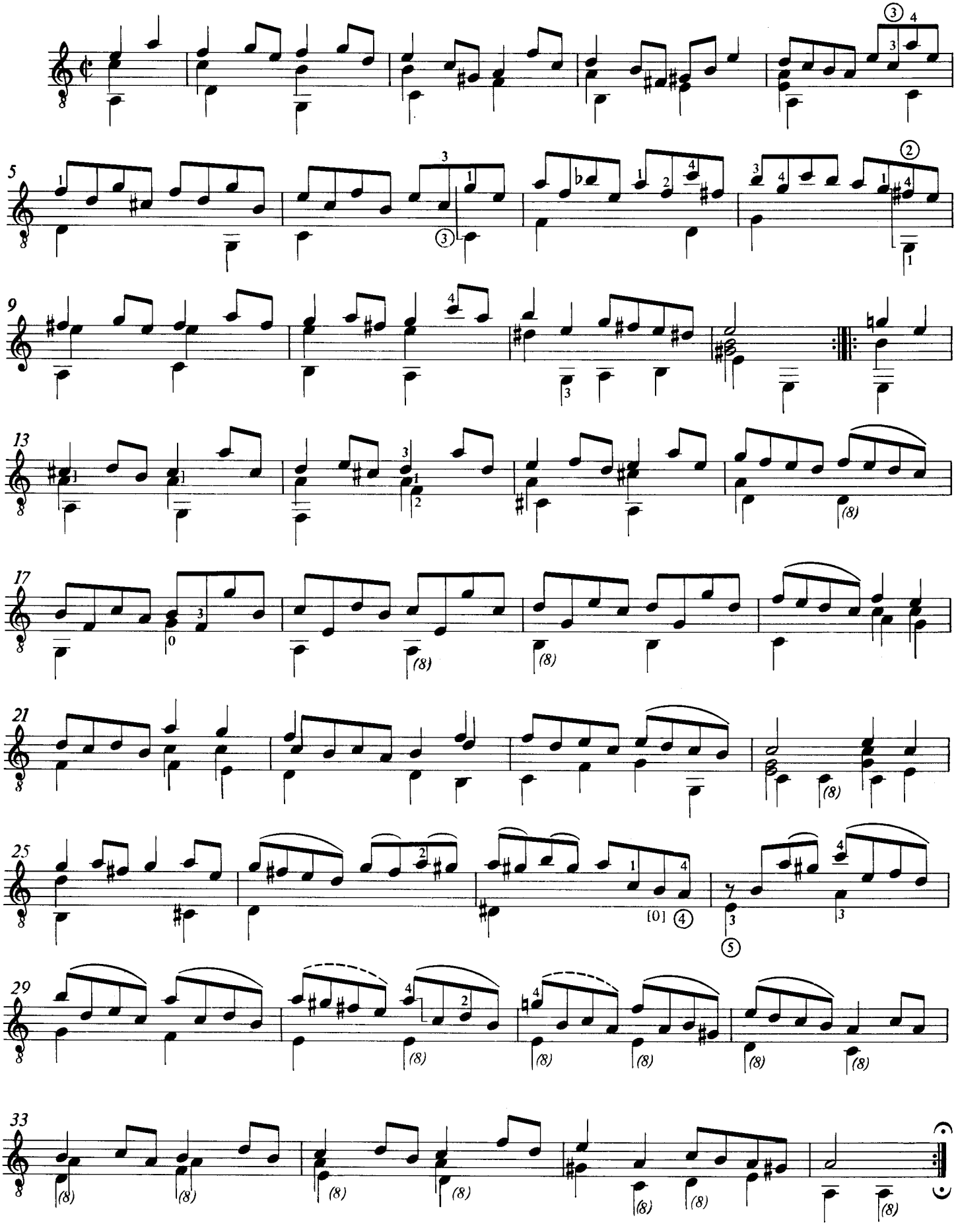
**) A csellóváltozat (BWV 1011) alapján
Based on the cello variant (BWV 1011)
Aufgrund der Cellovariante (BWV 1011)



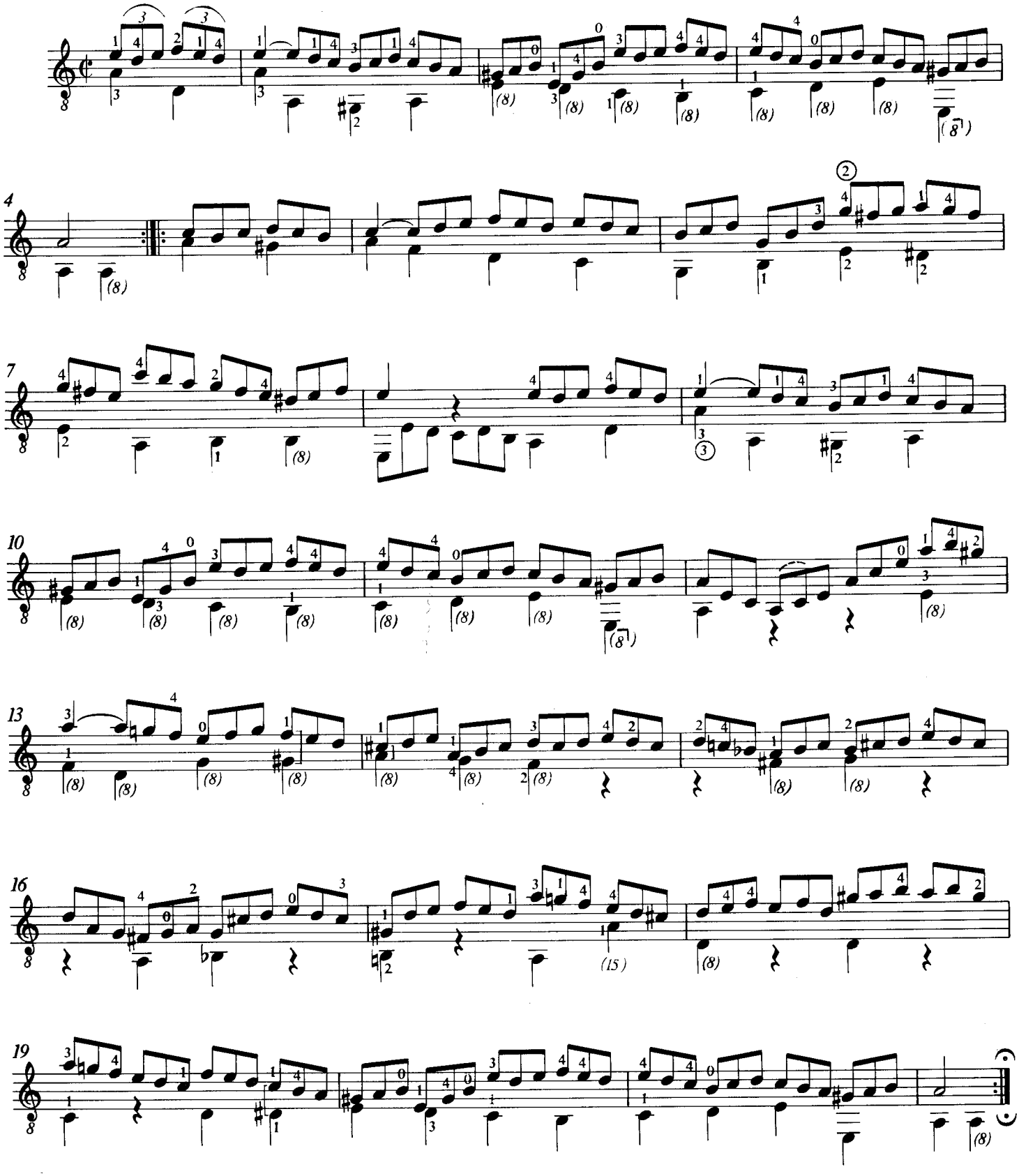
4. SARABANDE



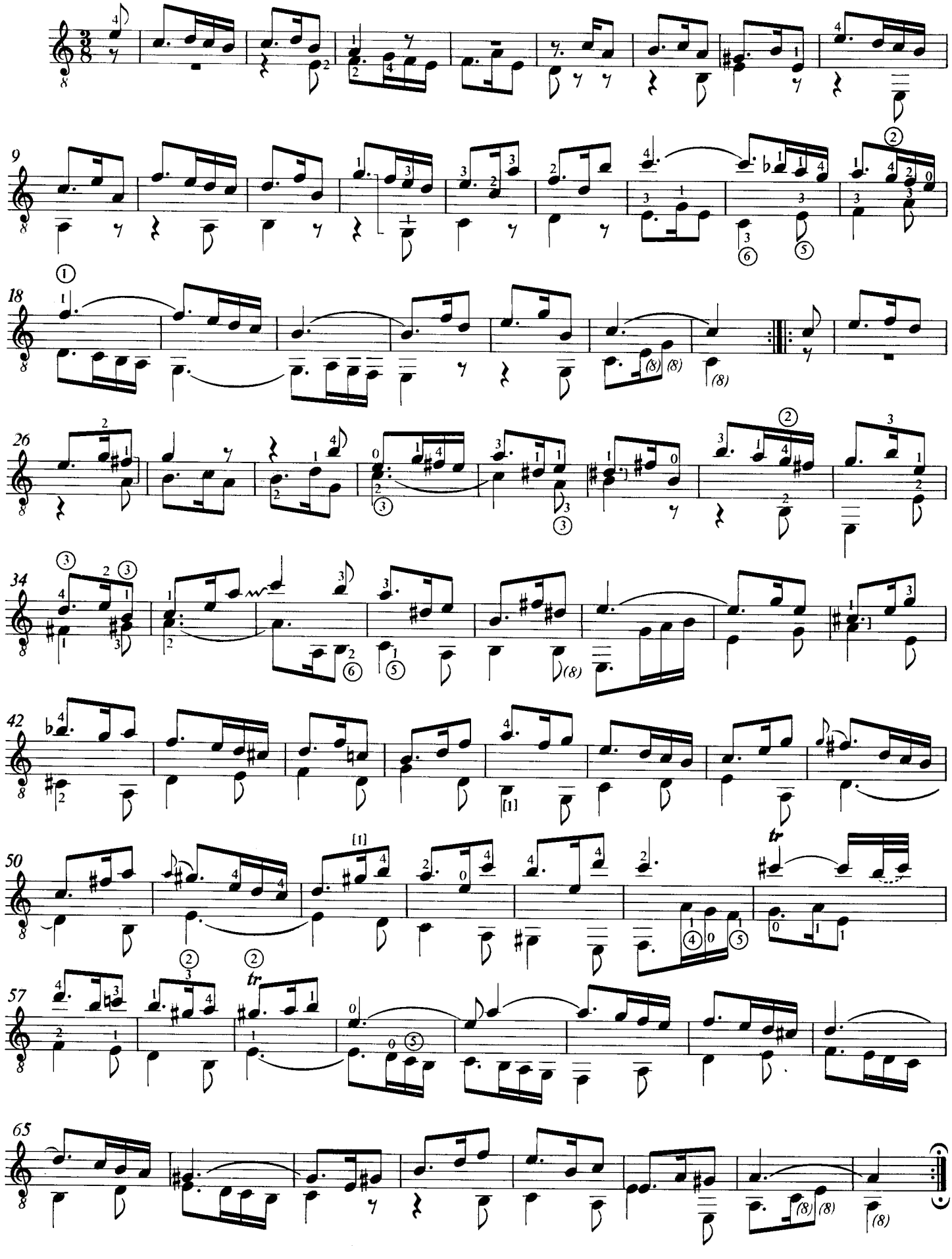
5. GAVOTTE I



6. GAVOTTE II en RONDEAU

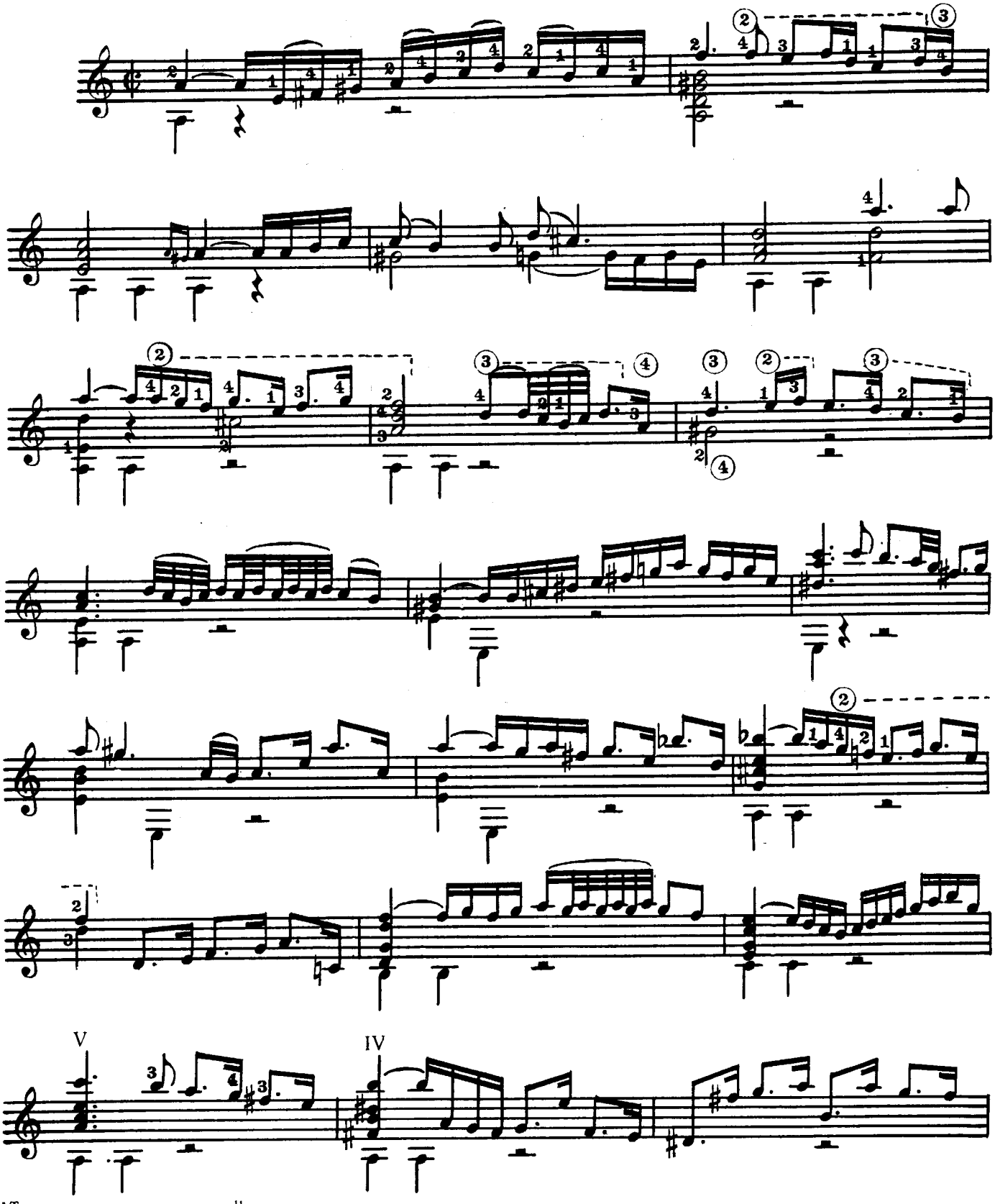


7. GIGUE

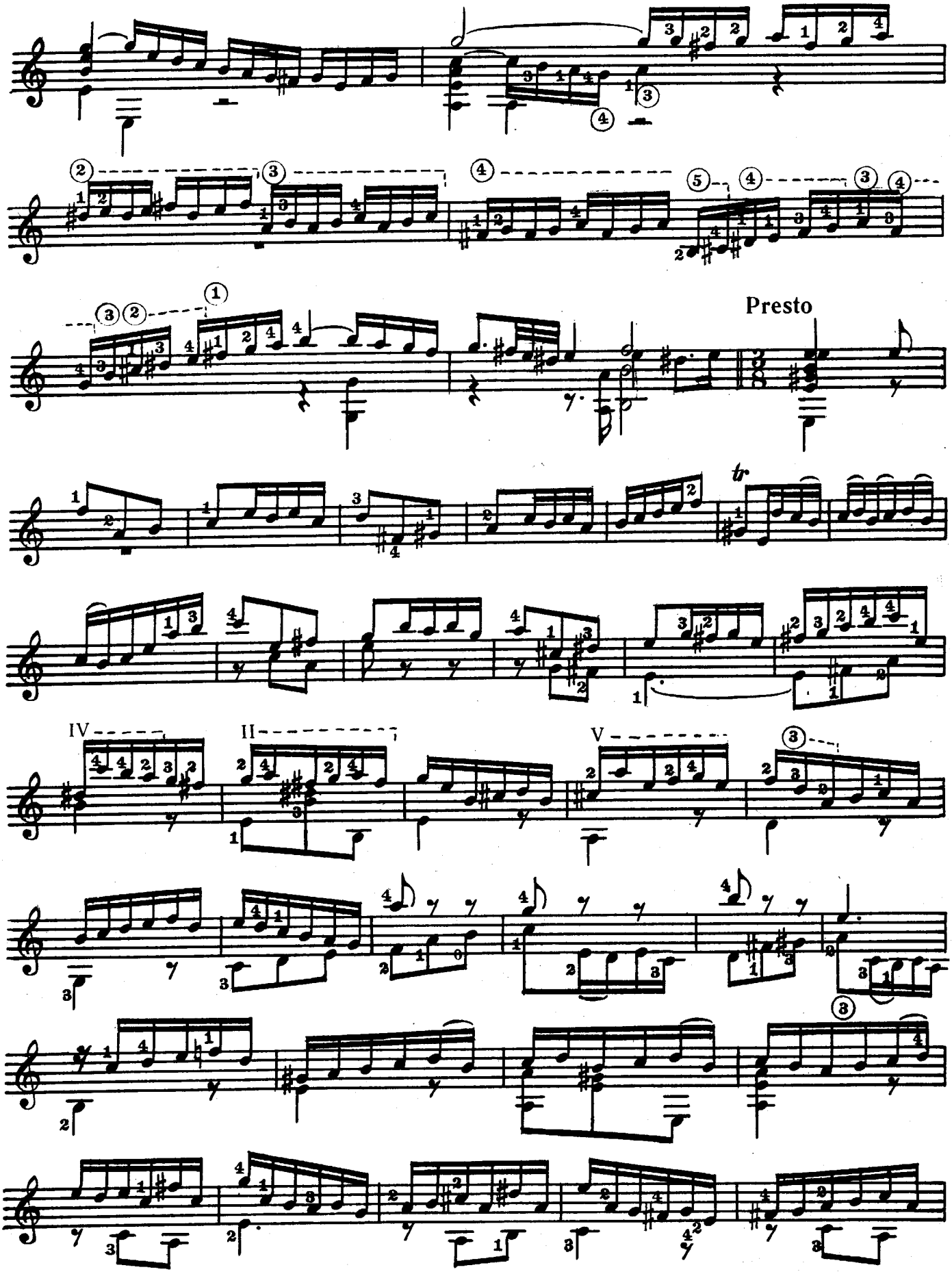


СЮИТА III *

ПРЕЛЮДИЯ



*Тональность оригинала g-moll


Presto
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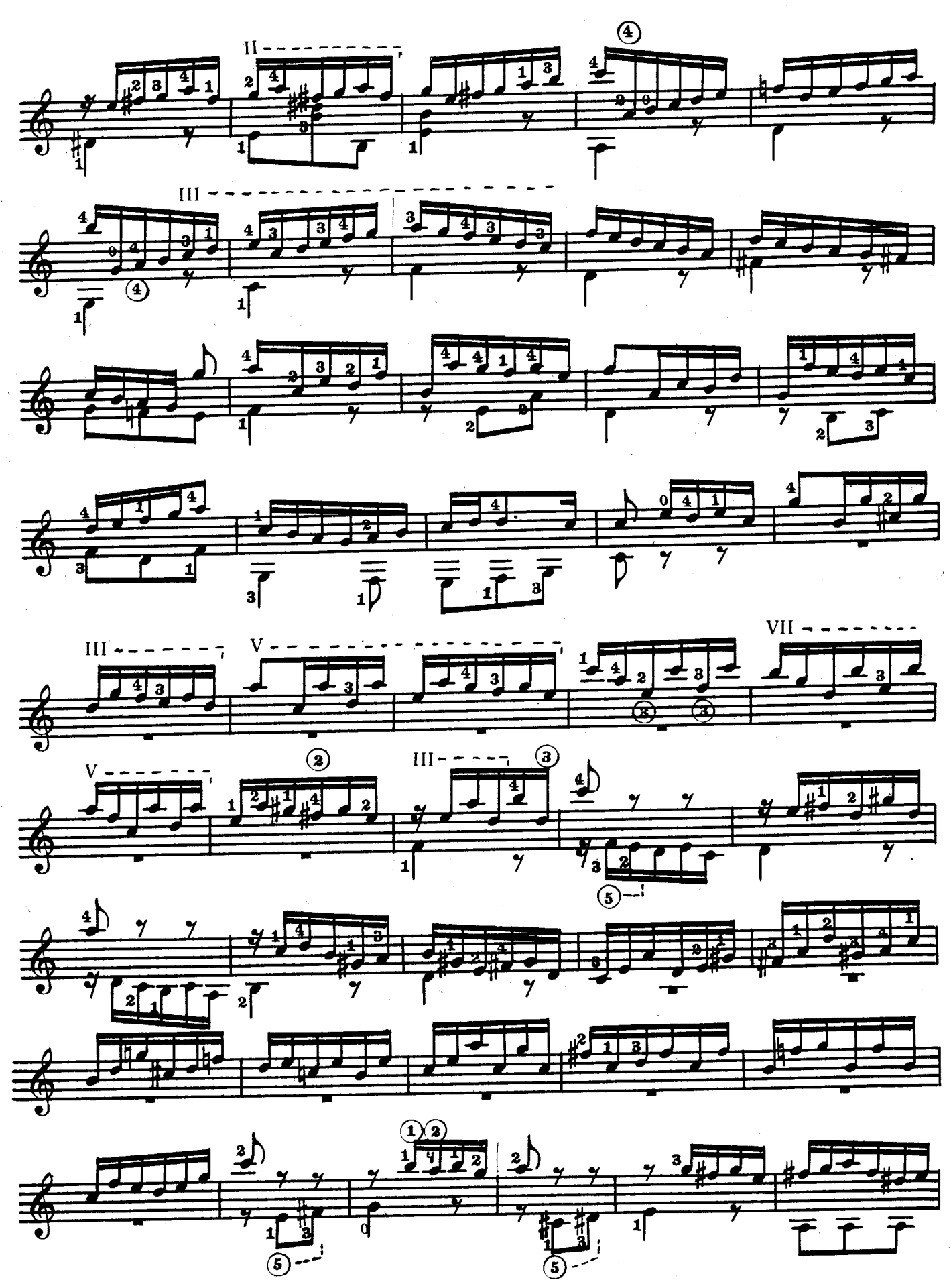
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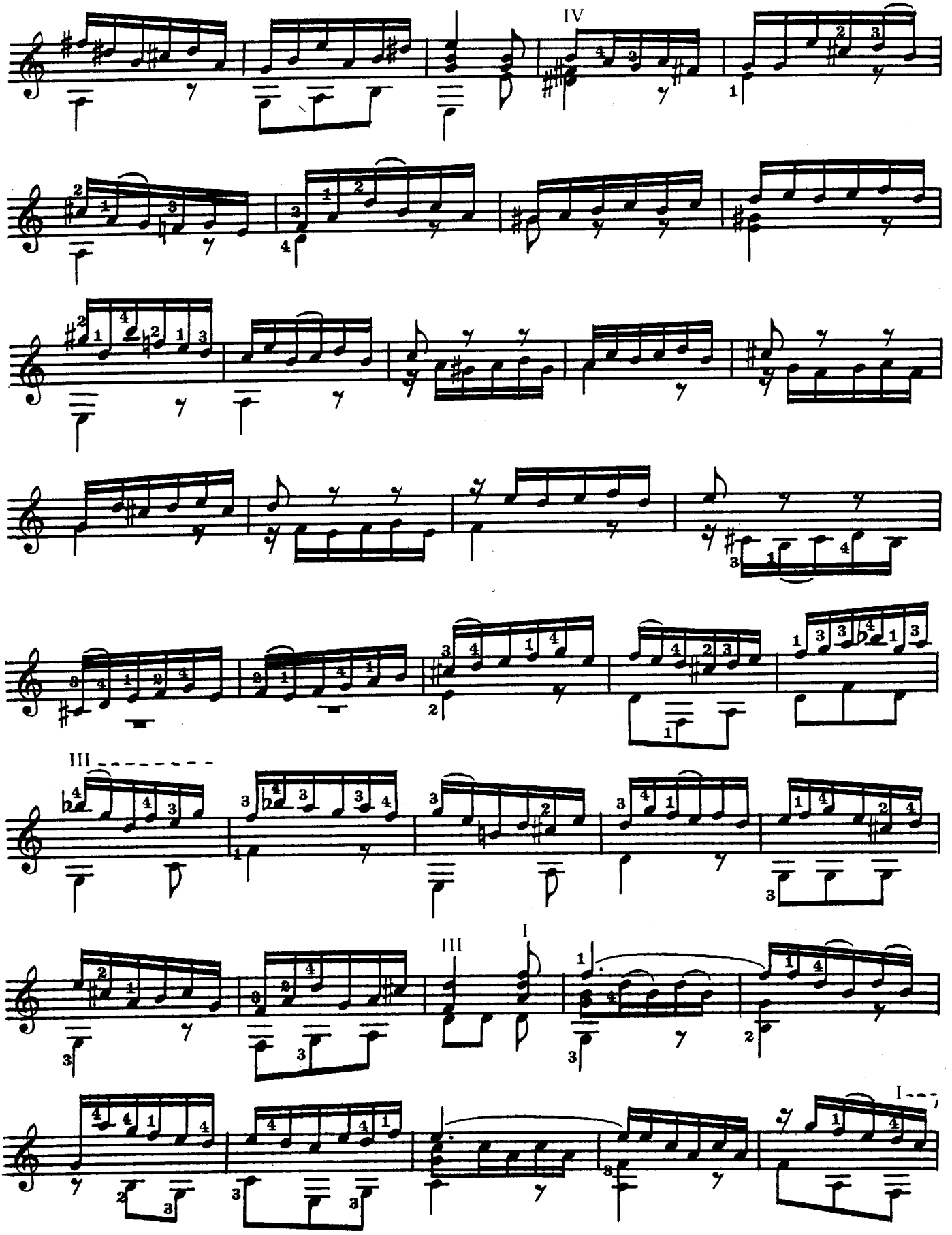
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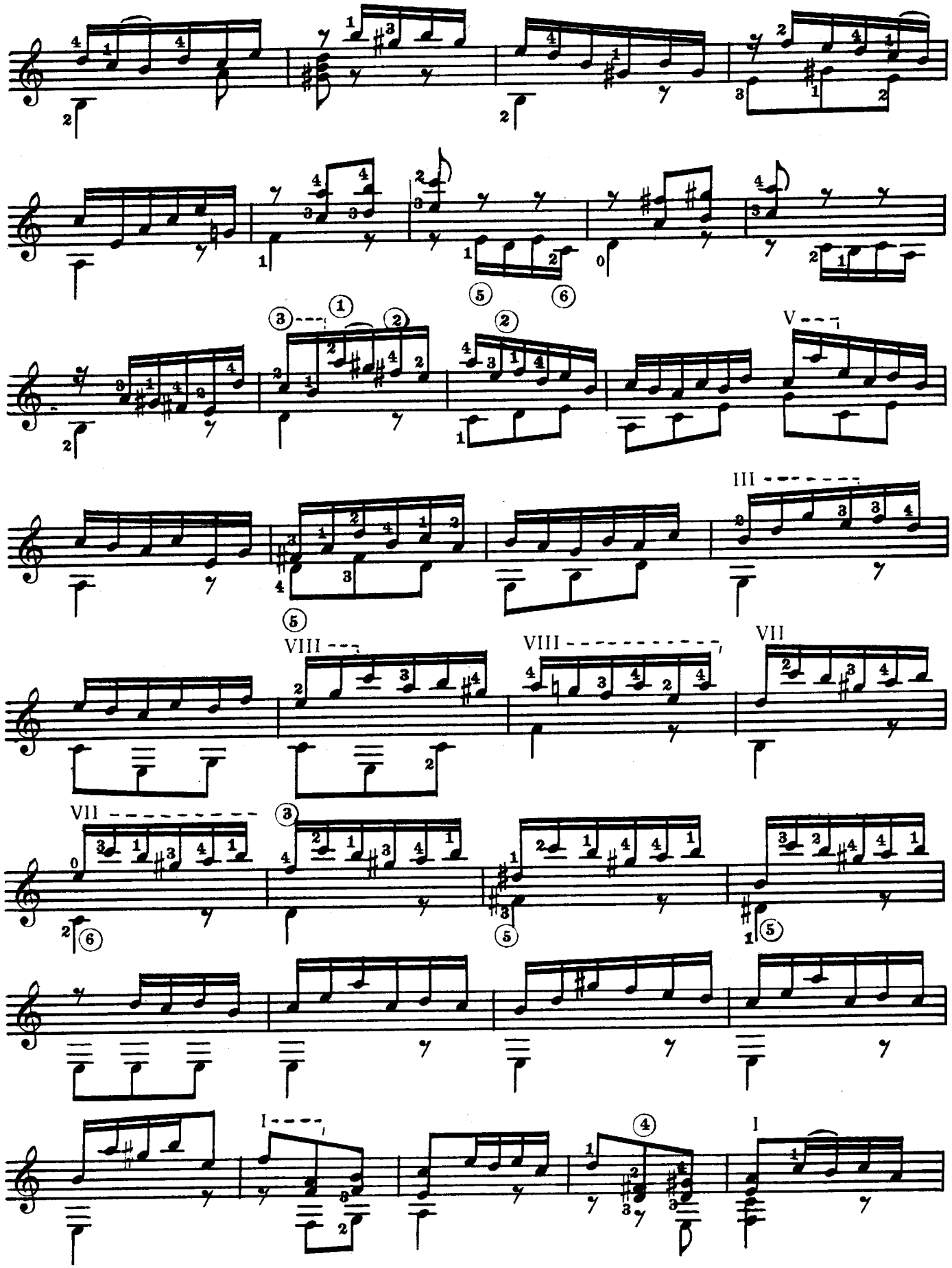
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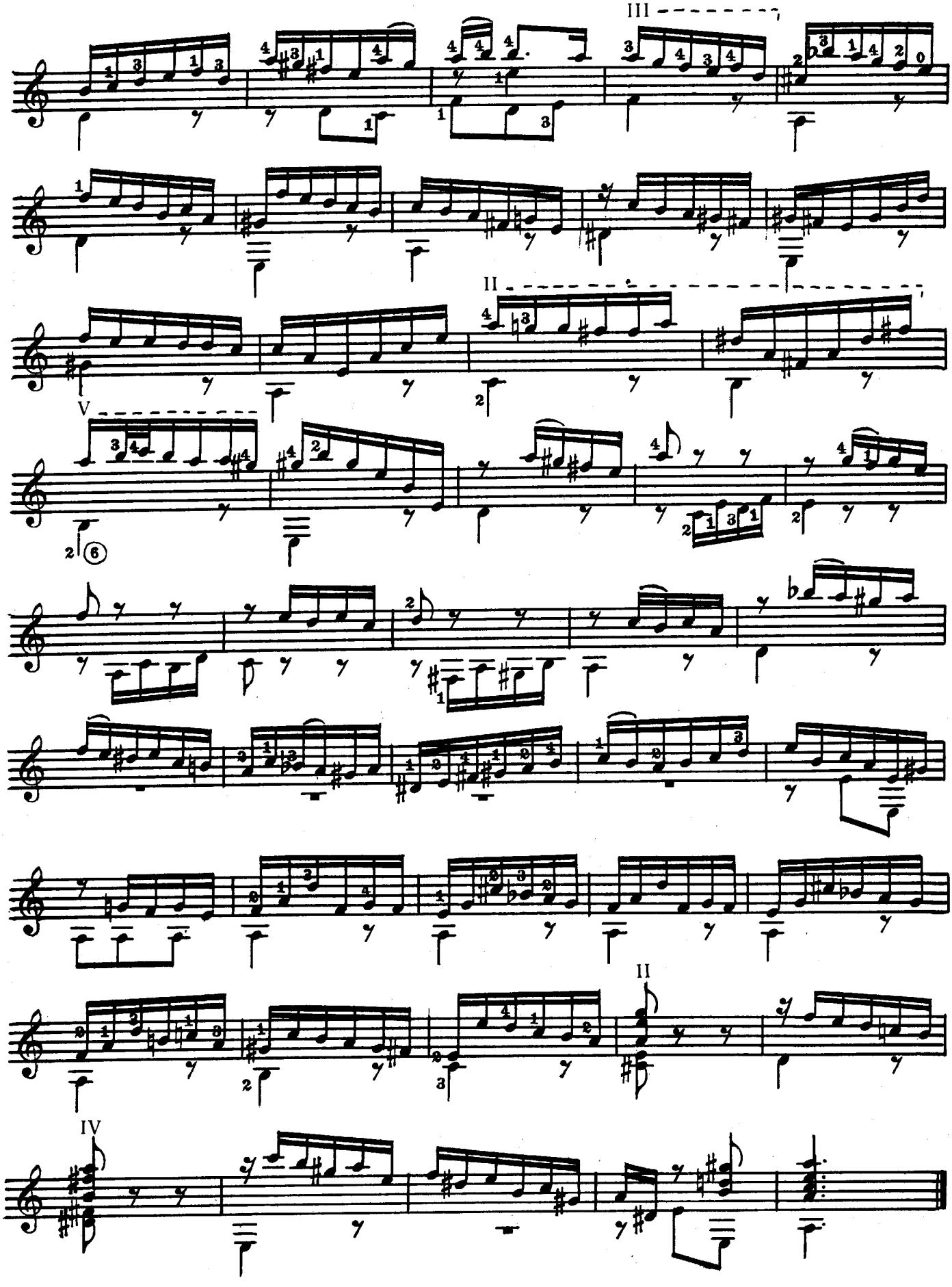
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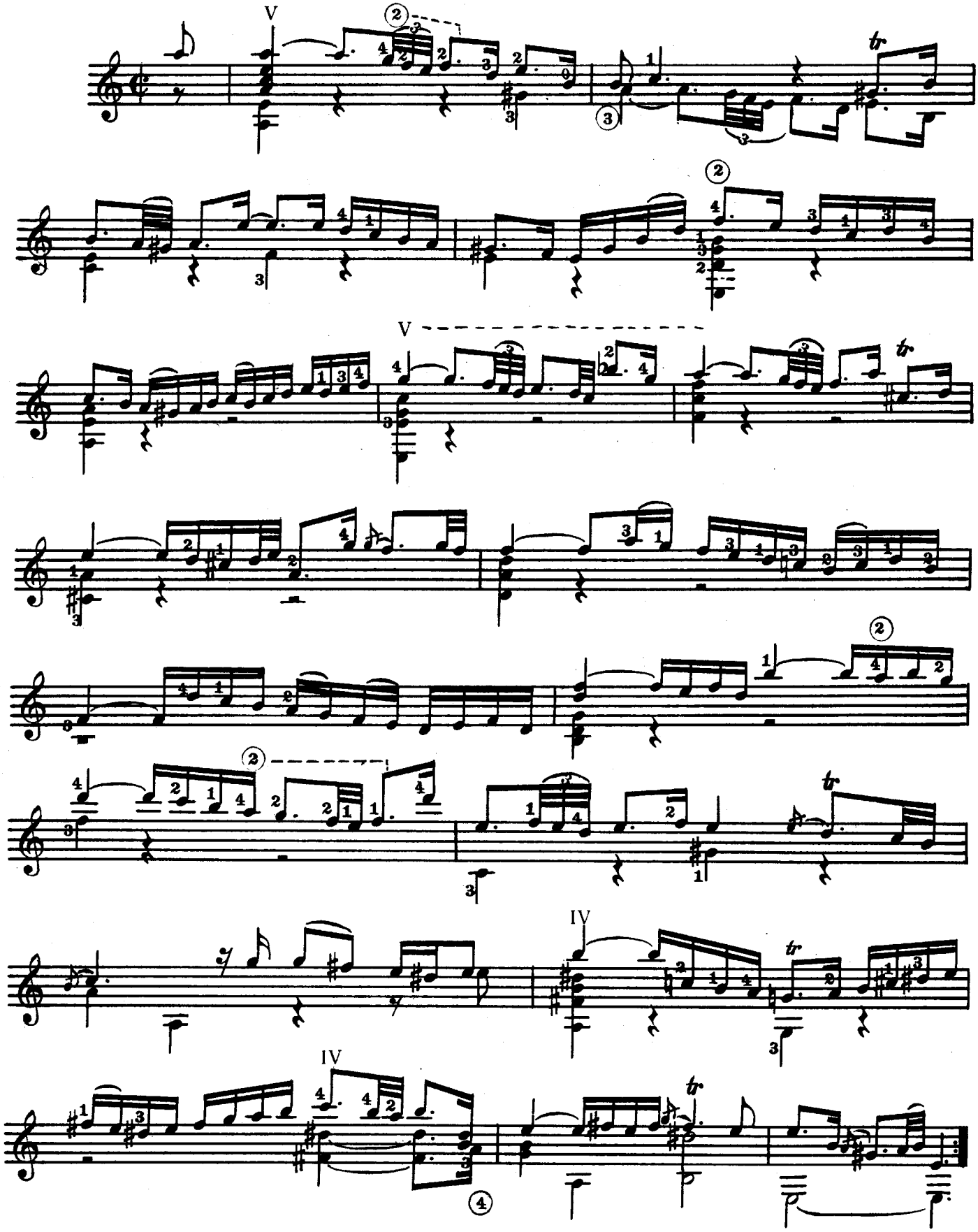
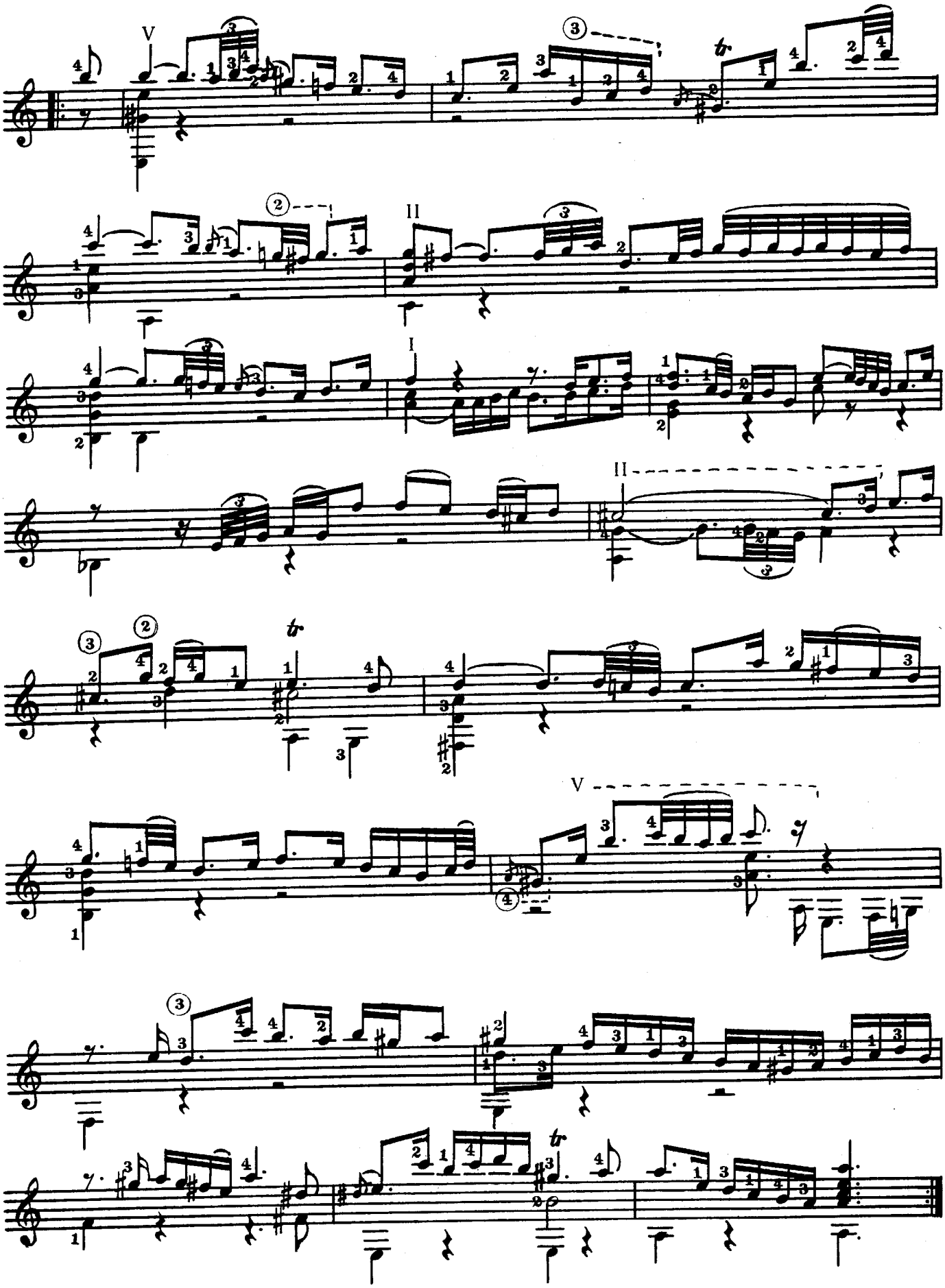
АЛЛЕМАНДА

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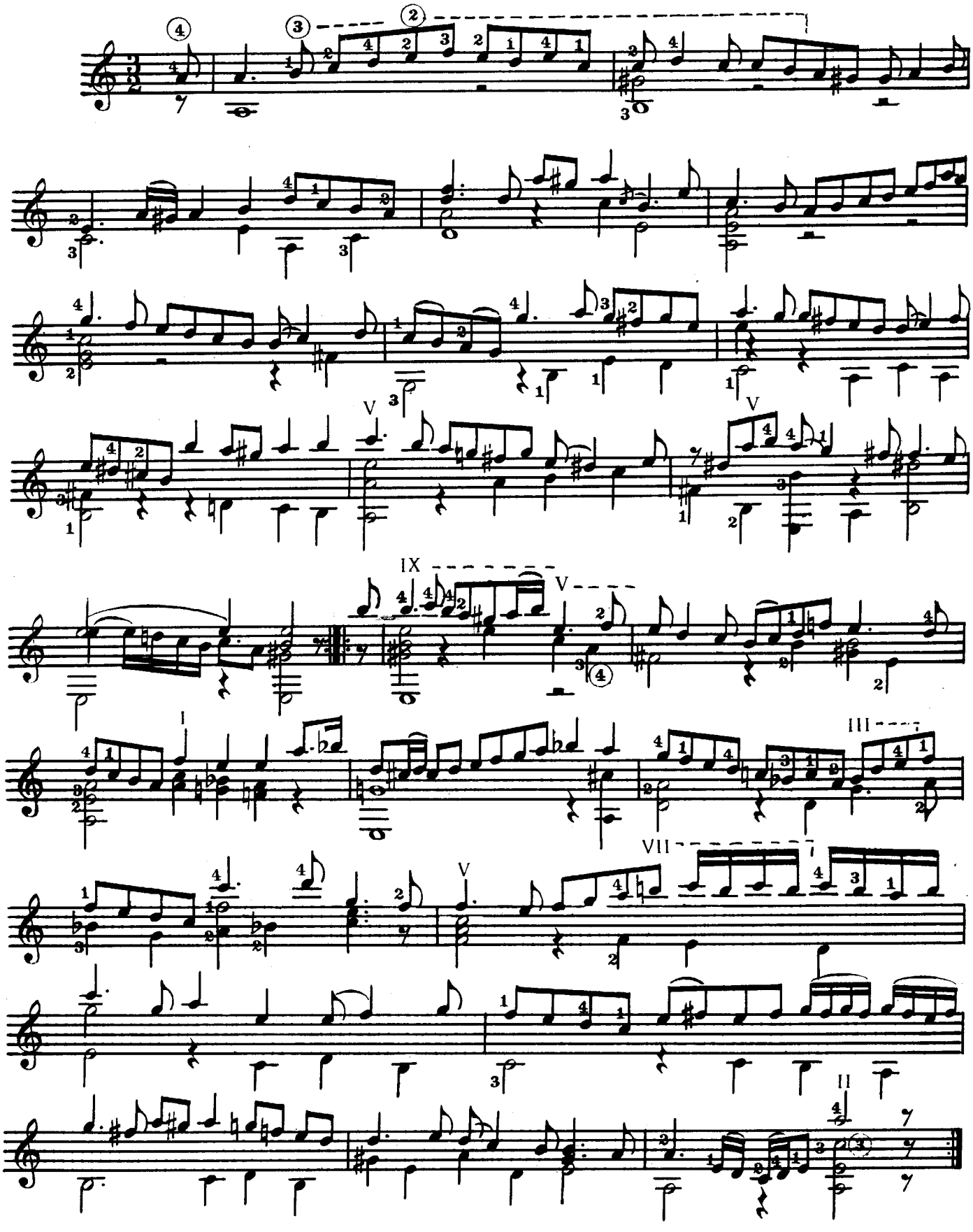
КУРАНТА



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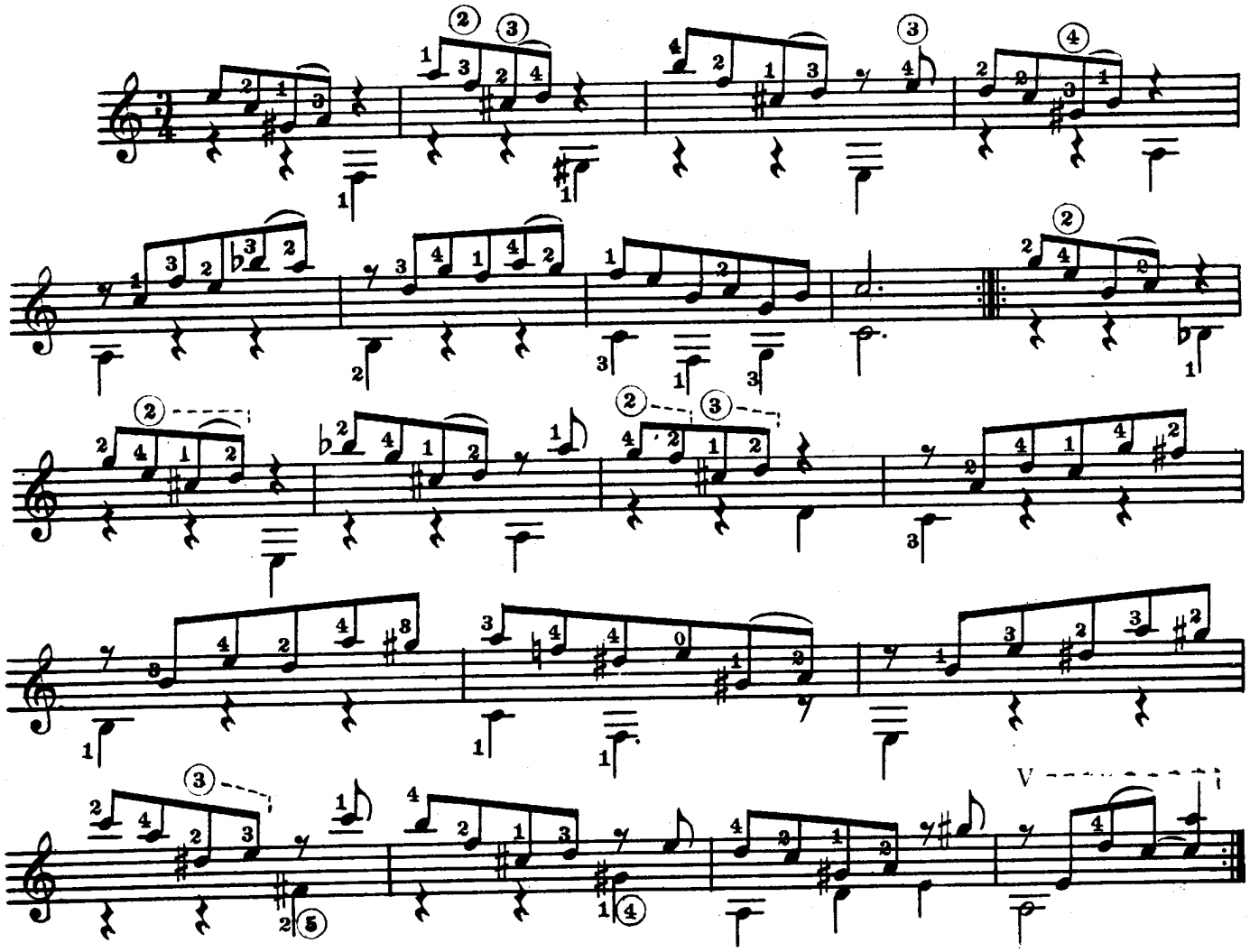

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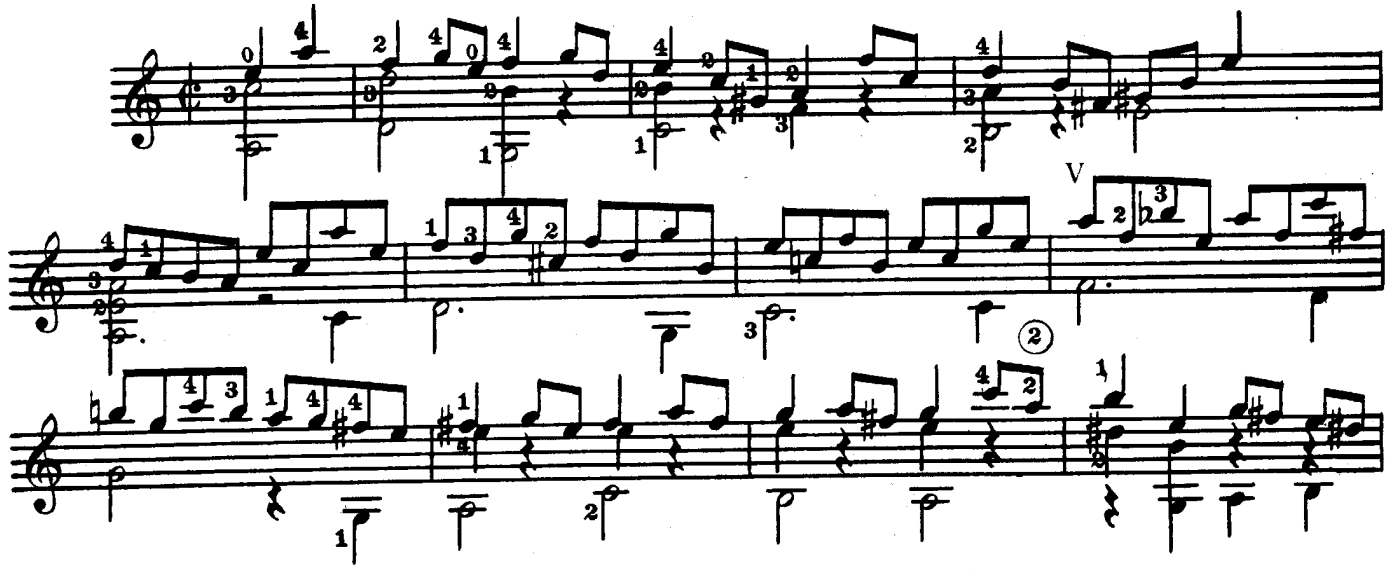

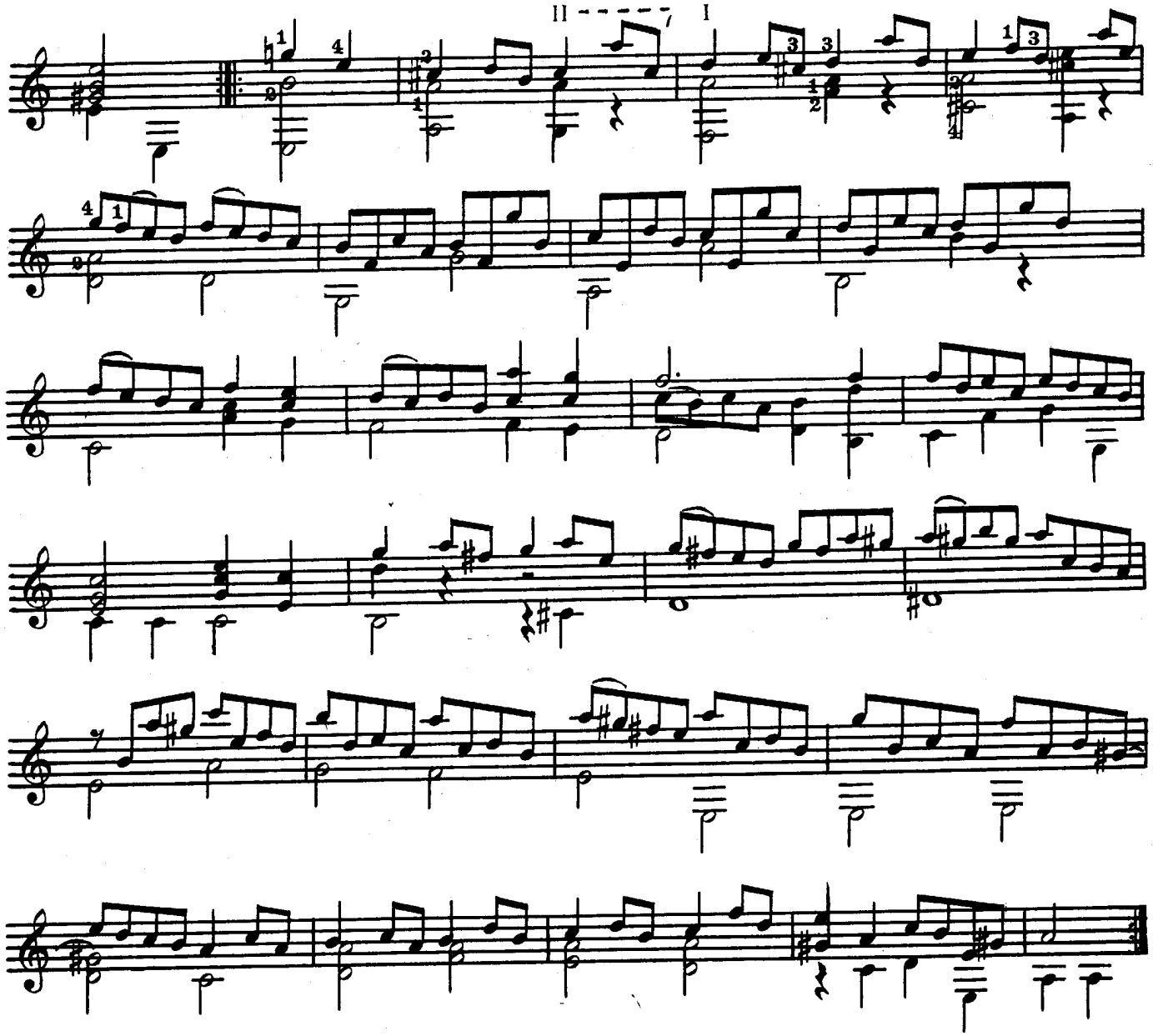

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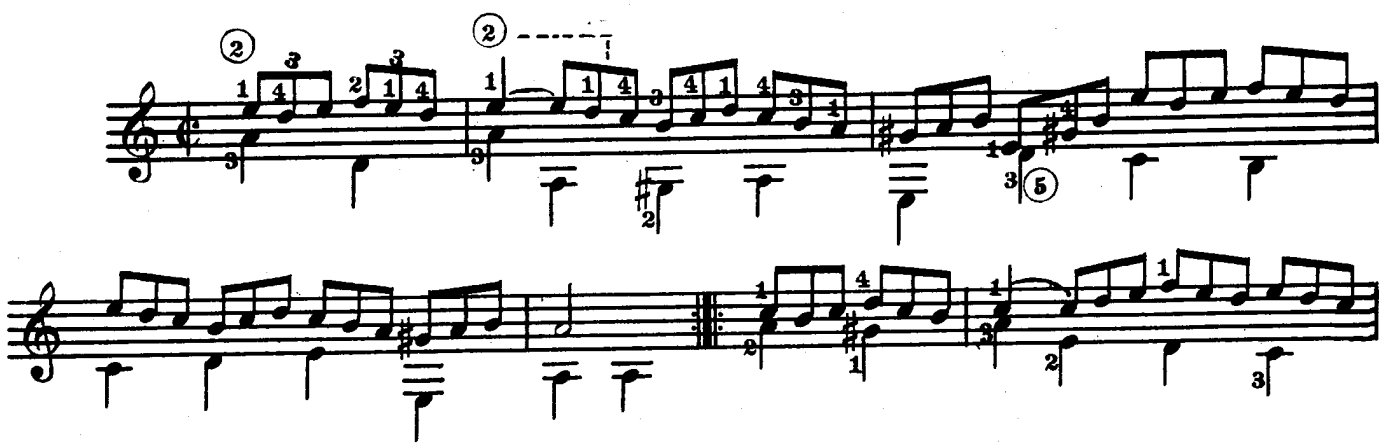

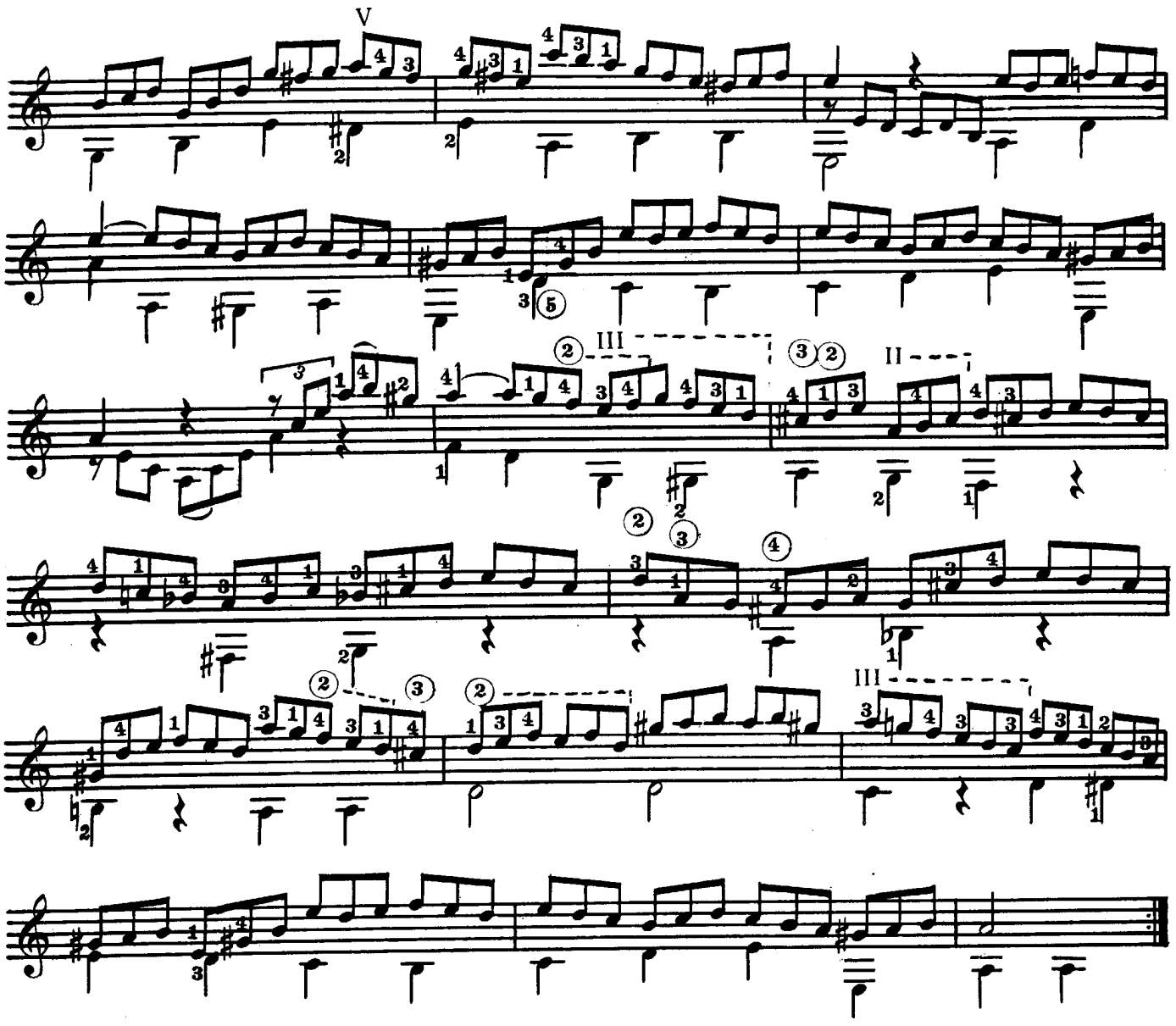

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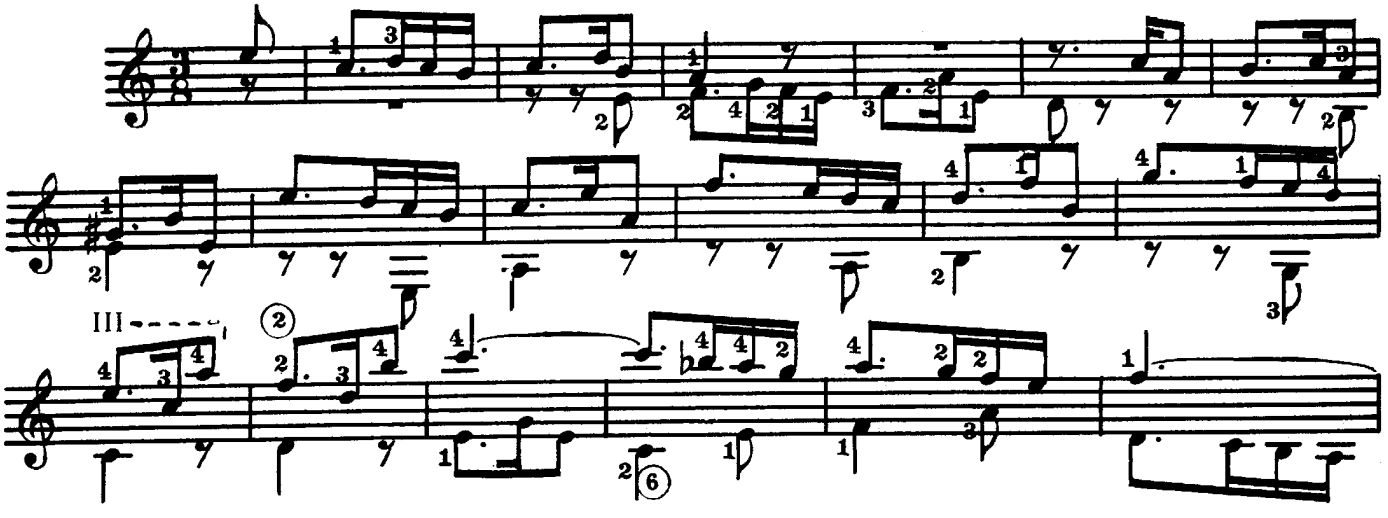

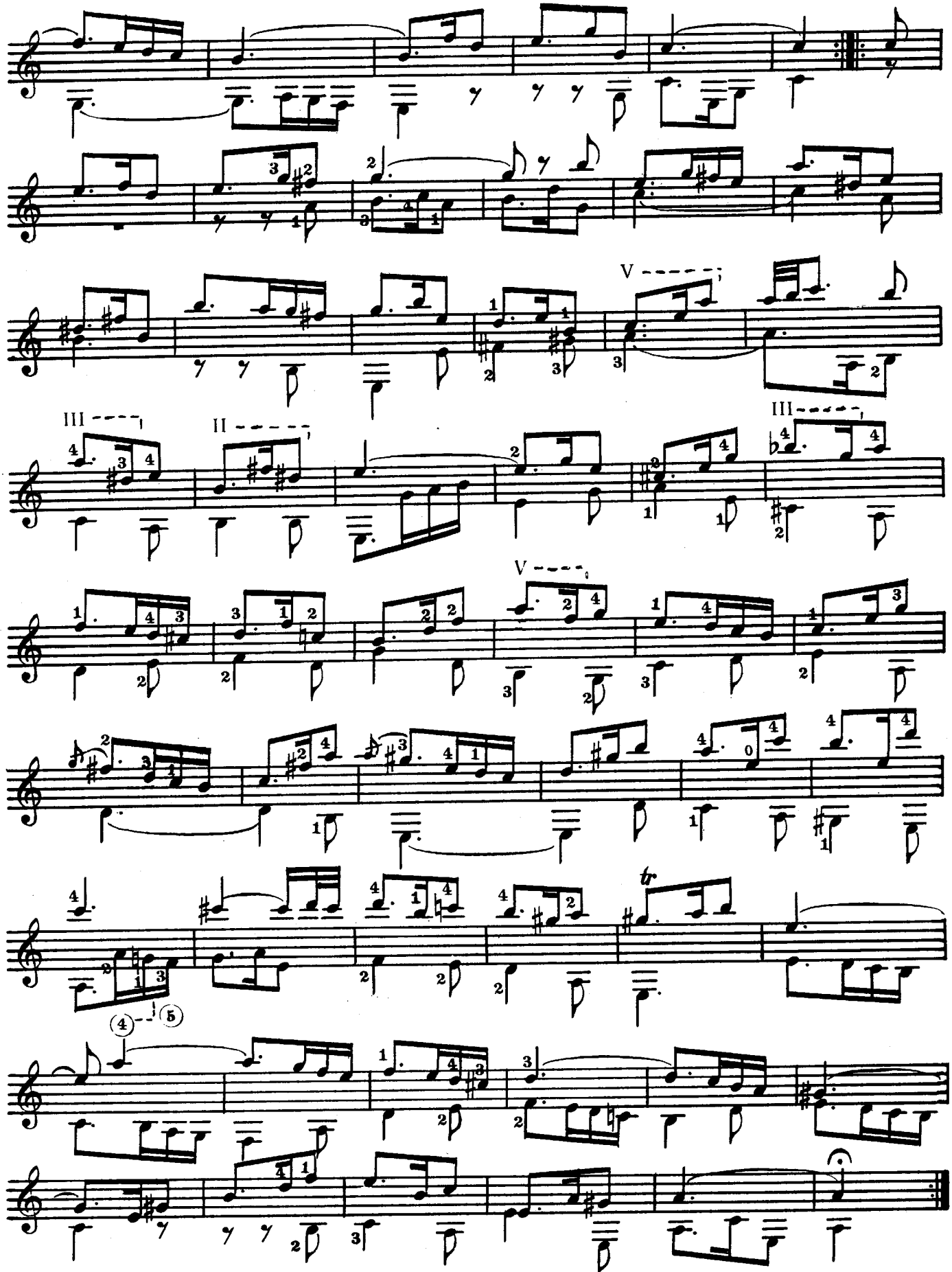
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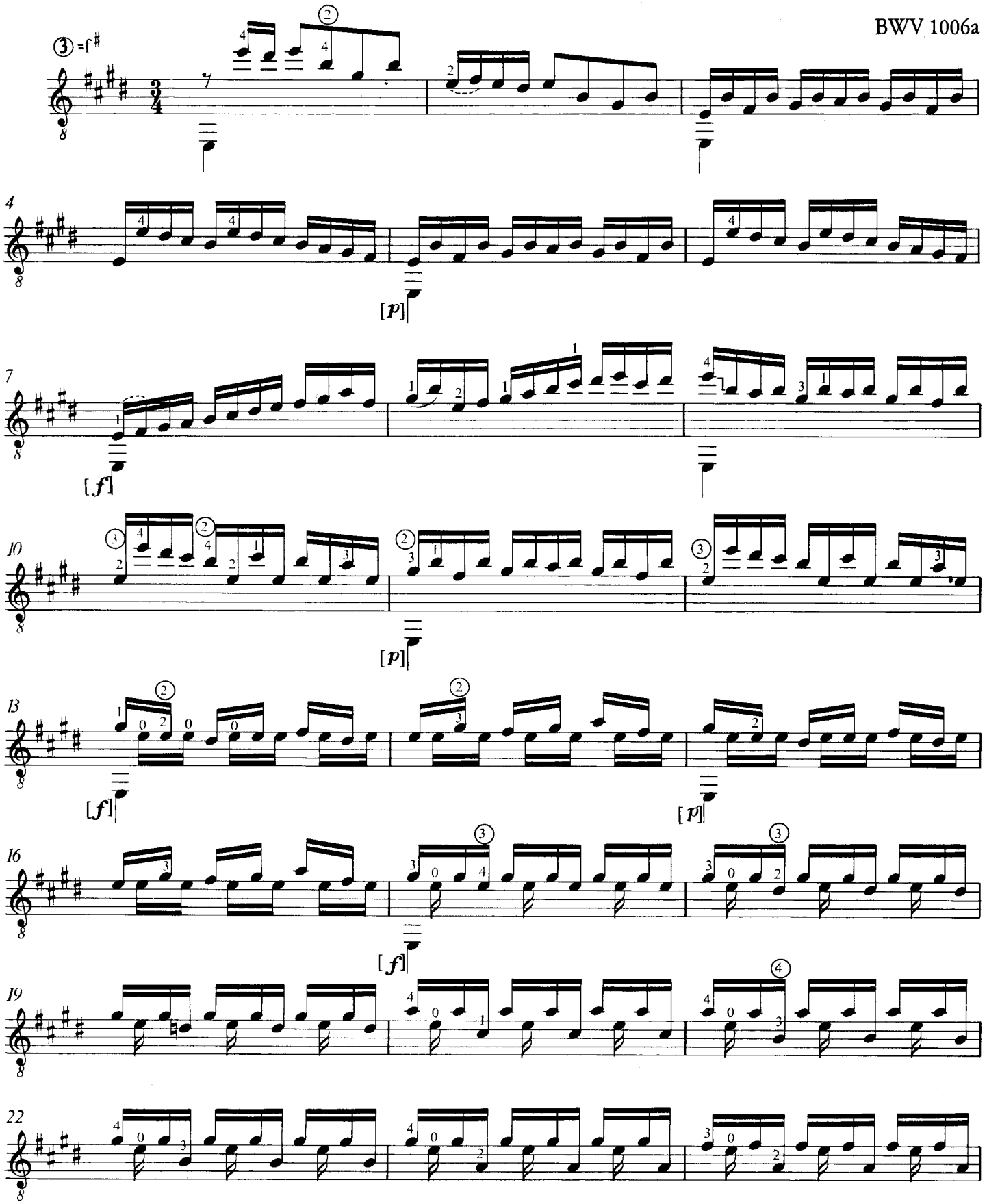
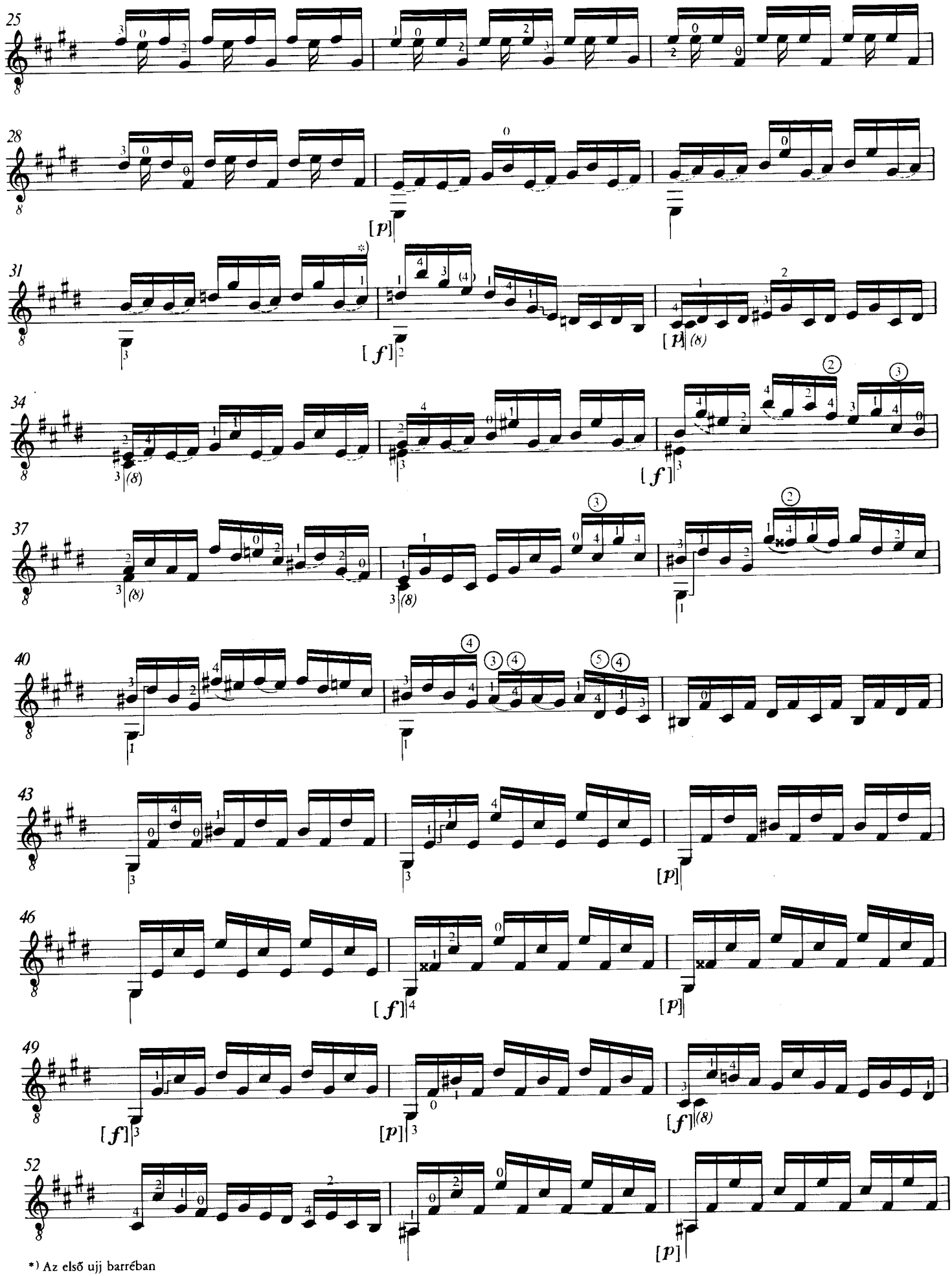
SUITE

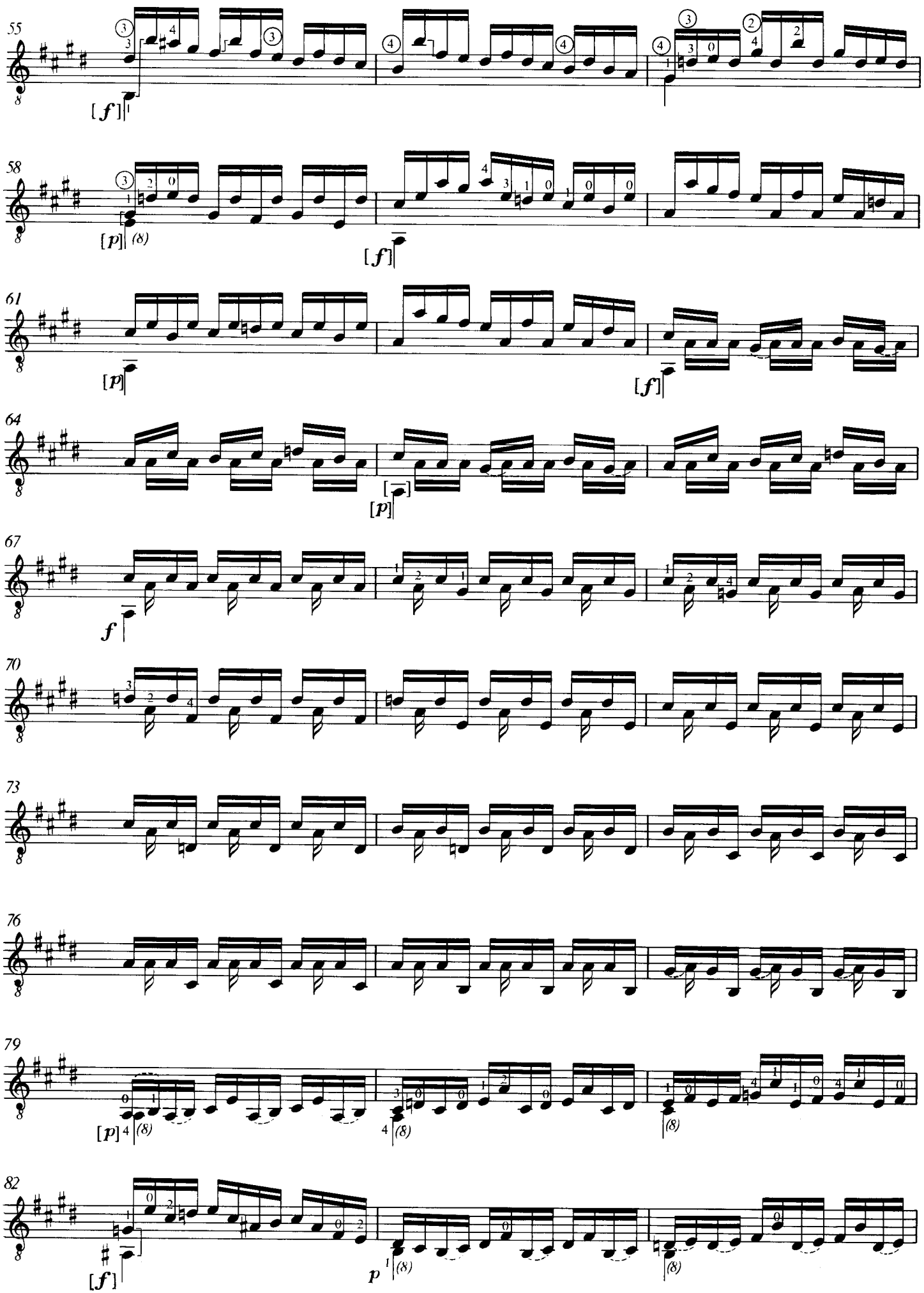
1. PRELUDE

BWV 1006a





*) Az első ujj barrében
The 1st finger in barré
Der 1. Finger in Barré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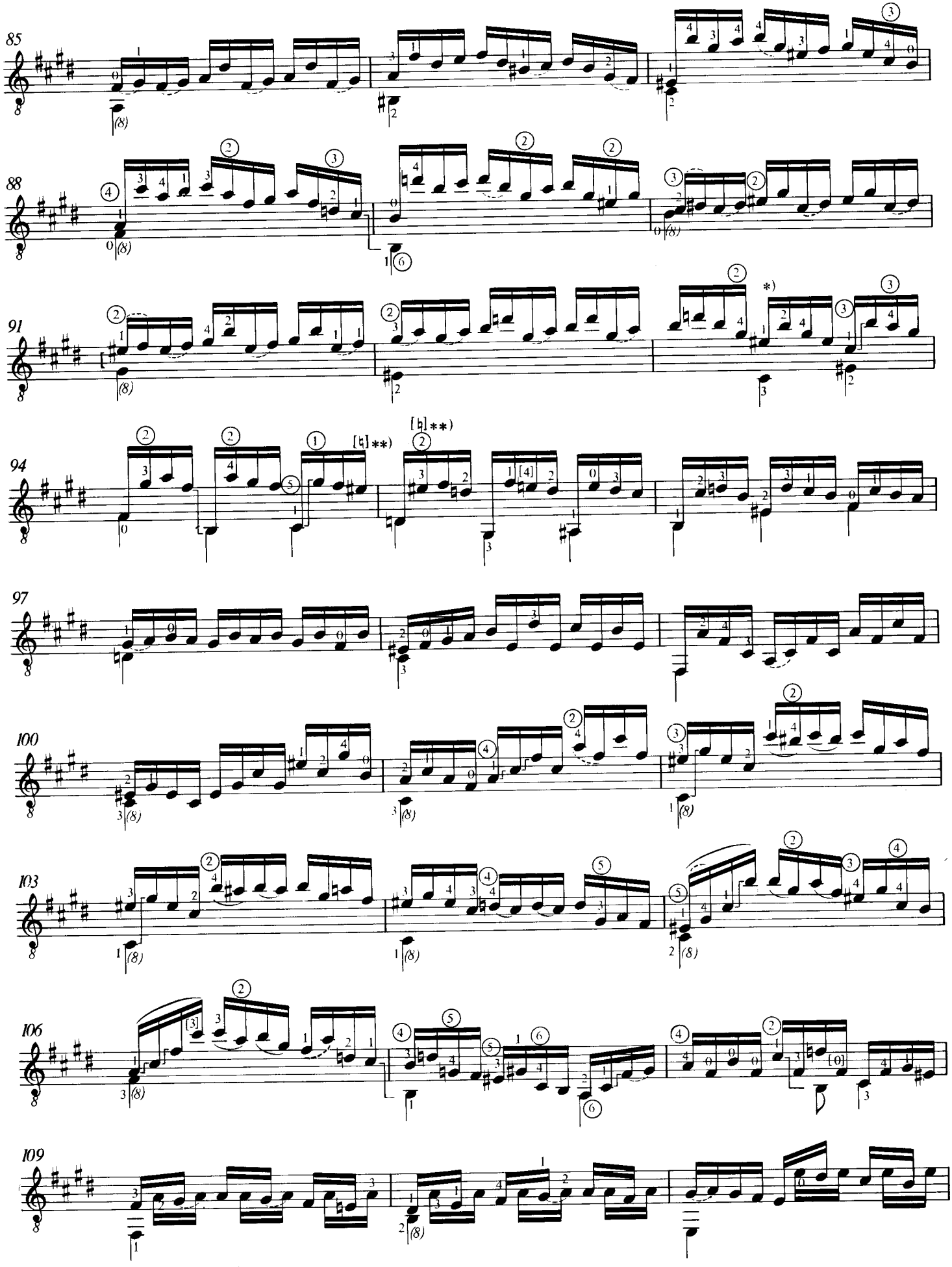
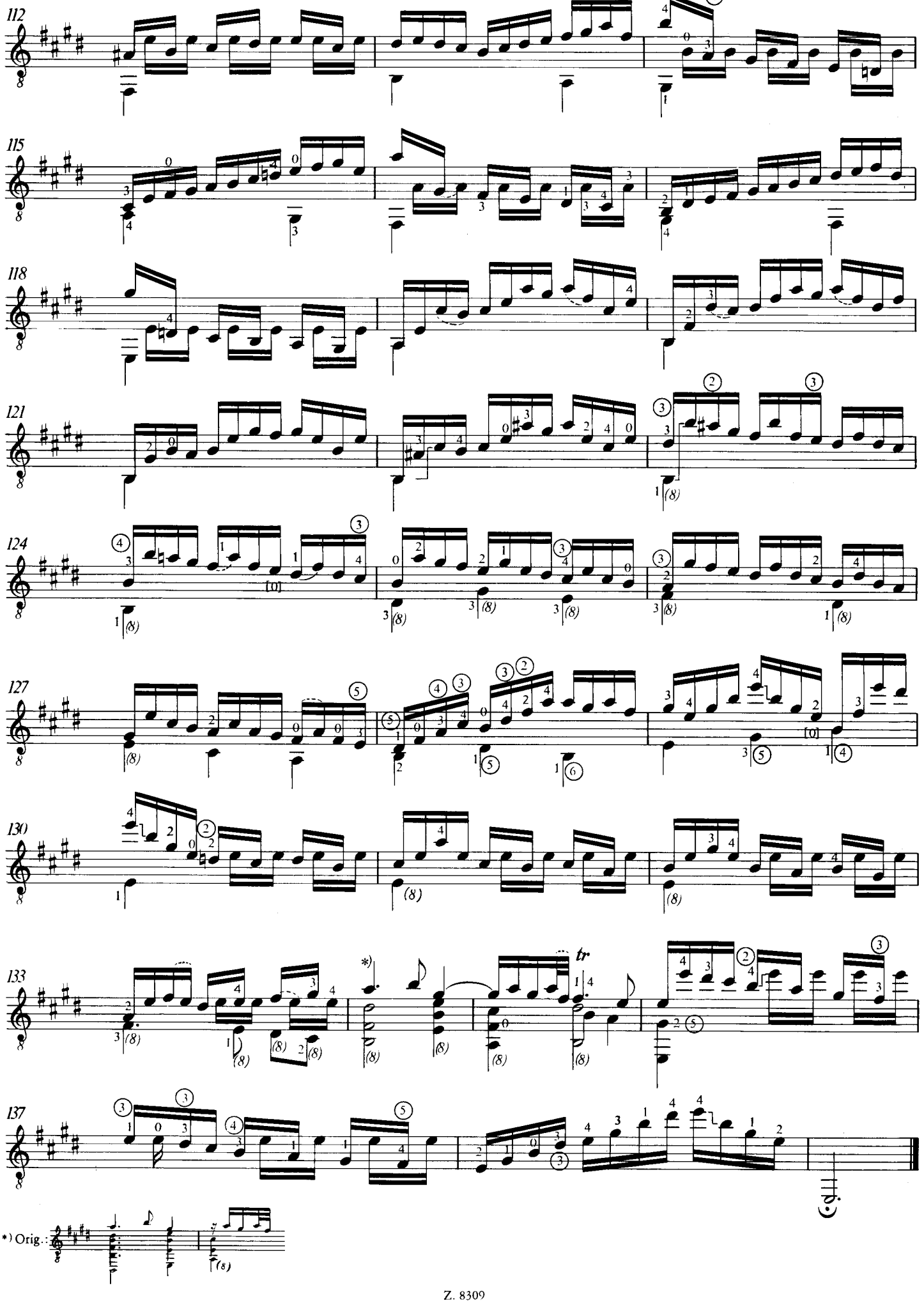


*) Az első ujj barrében
The 1st finger in barré
Der 1. Finger in Barré

**) A hegedűváltozat (BWV 1006) alapján
Based on the violin variant (BWV 1006)
Aufgrund der Violinenvariante (BWV 1006)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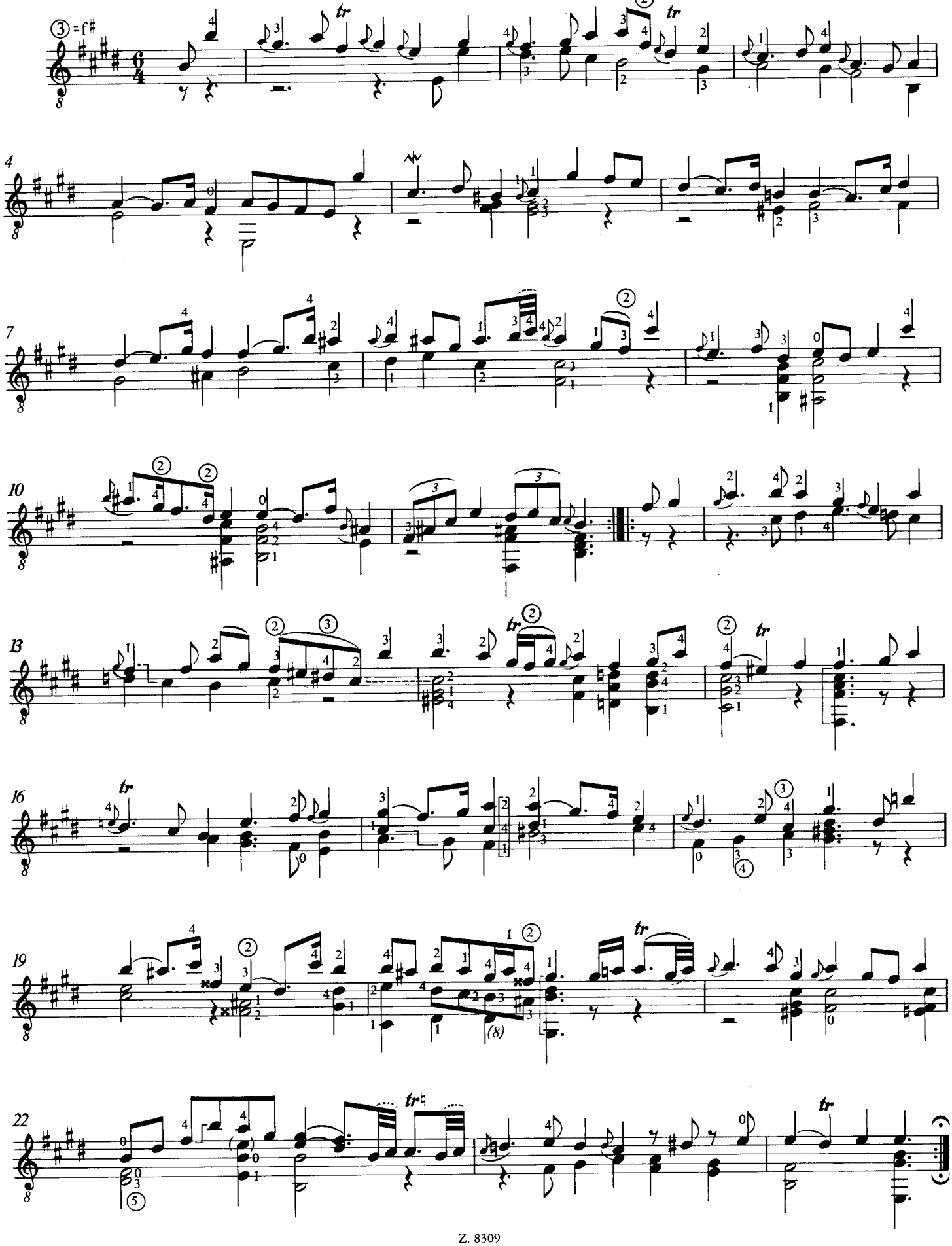

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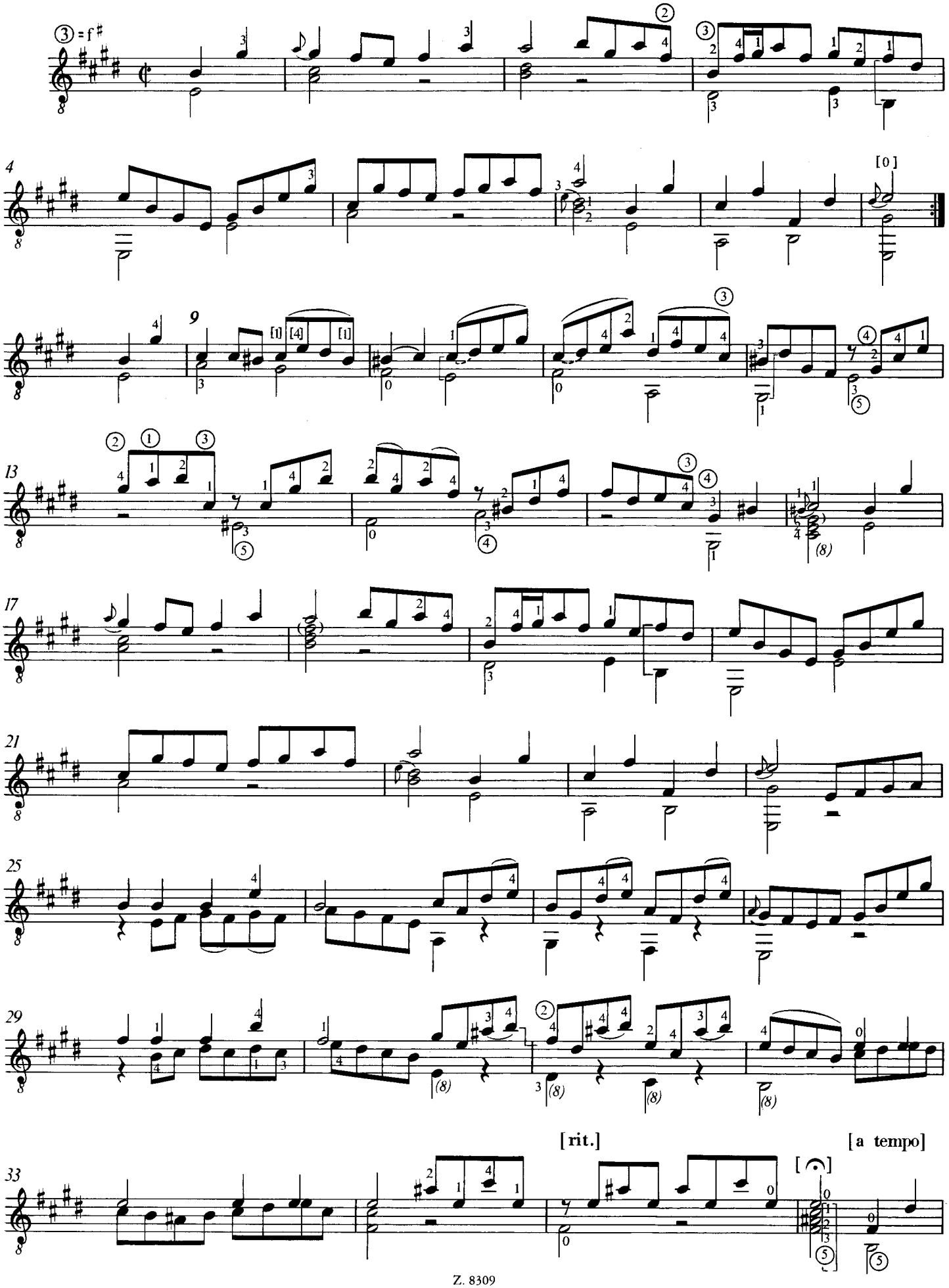

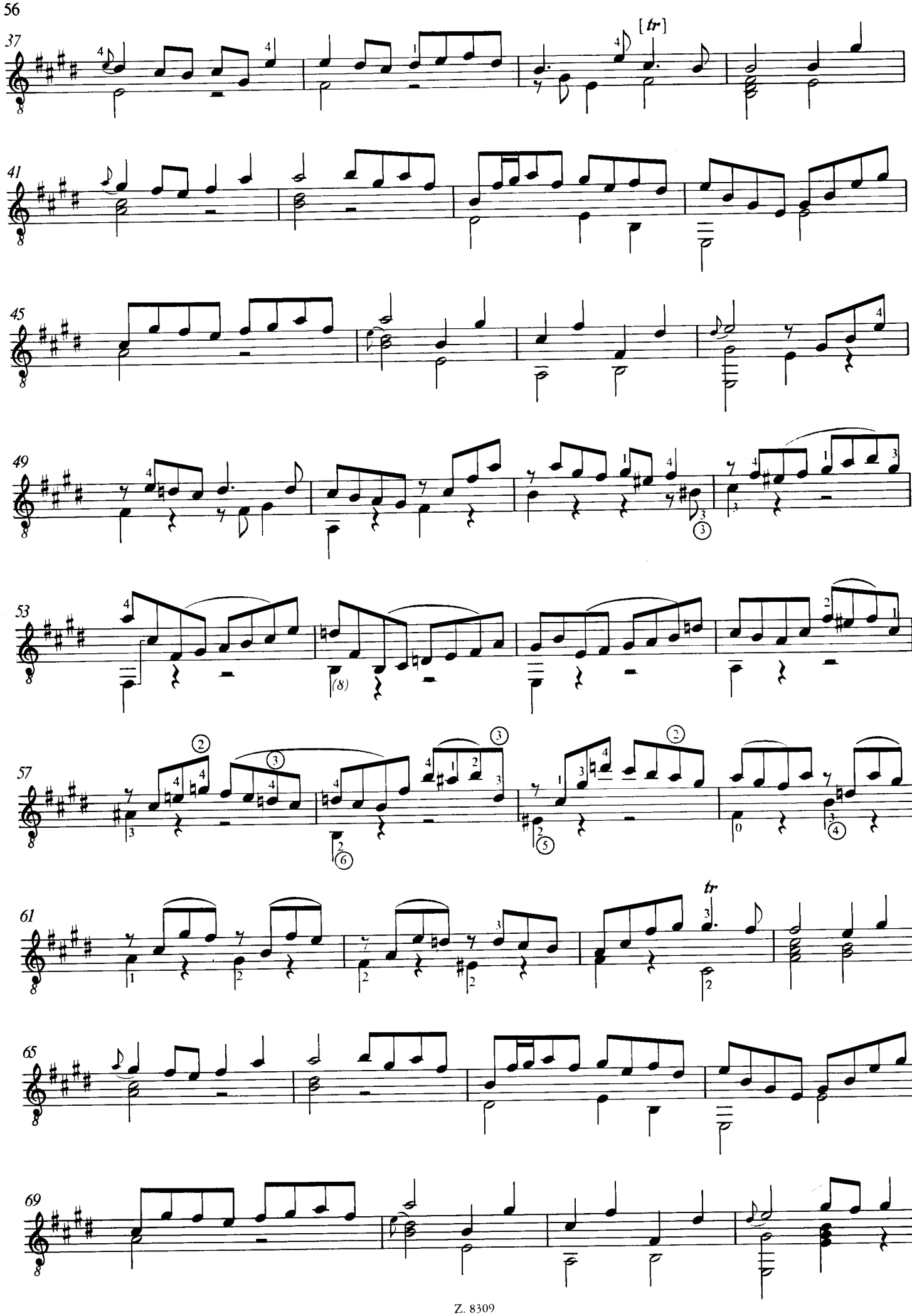
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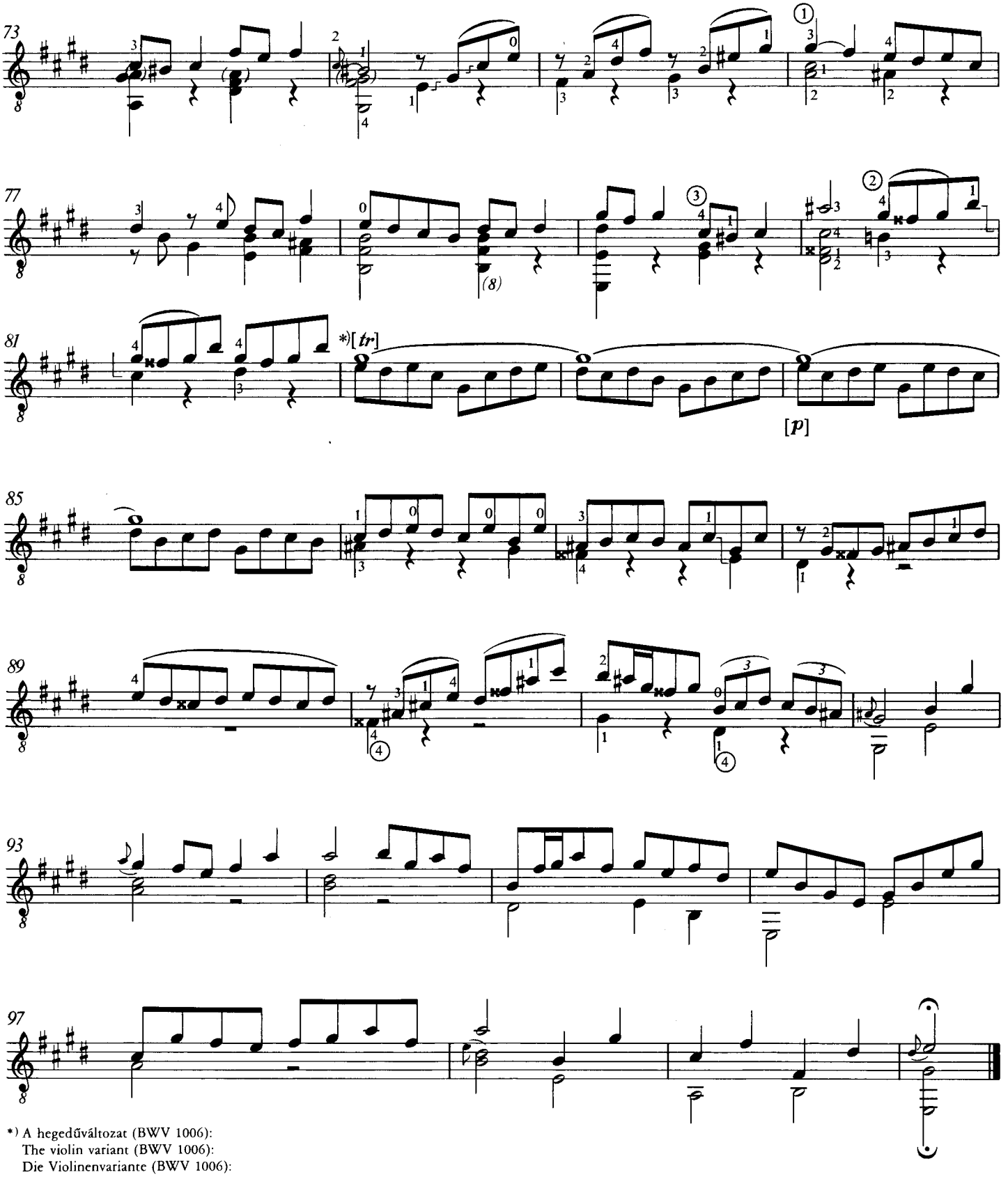
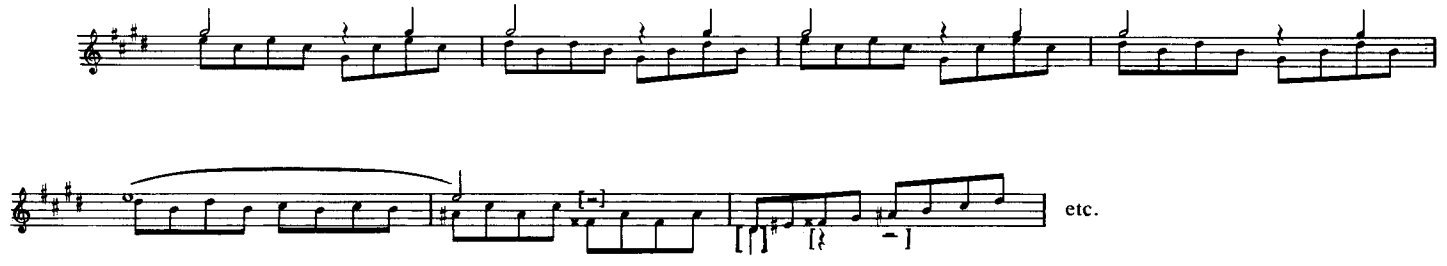


*) A hegedűváltozat (BWV 1006):
The violin variant (BWV 1006):
Die Violinenvariante (BWV 1006):



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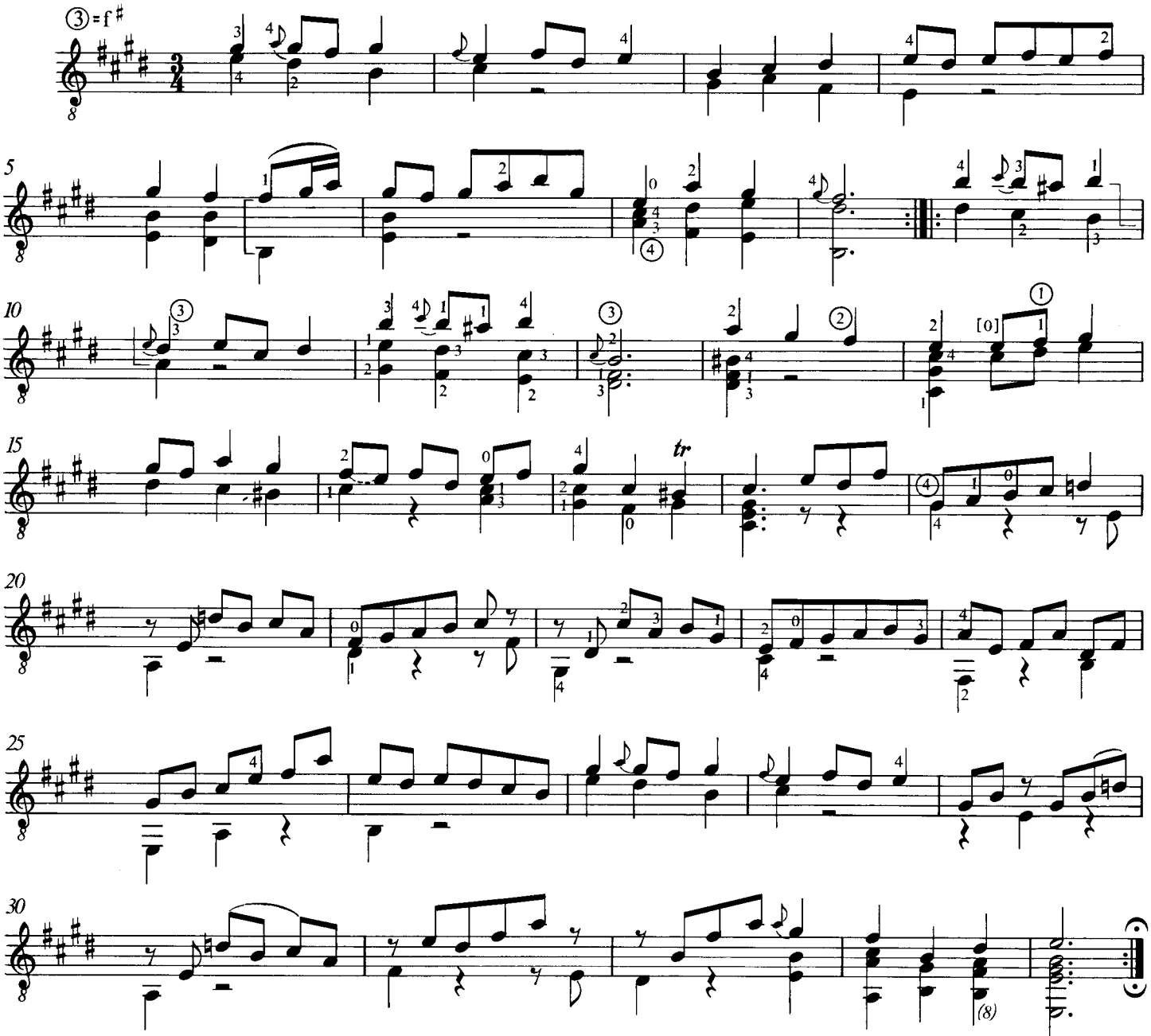

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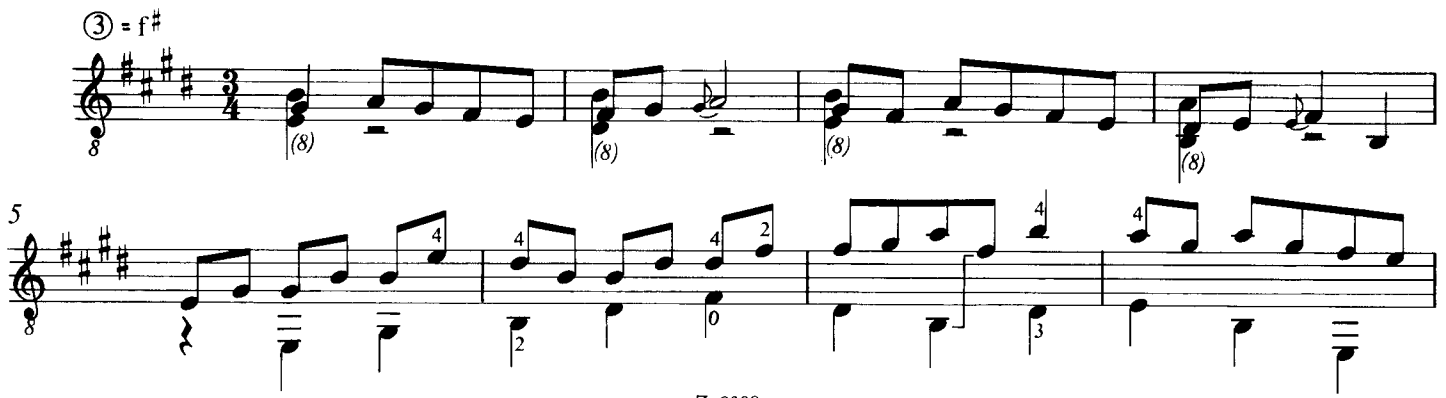

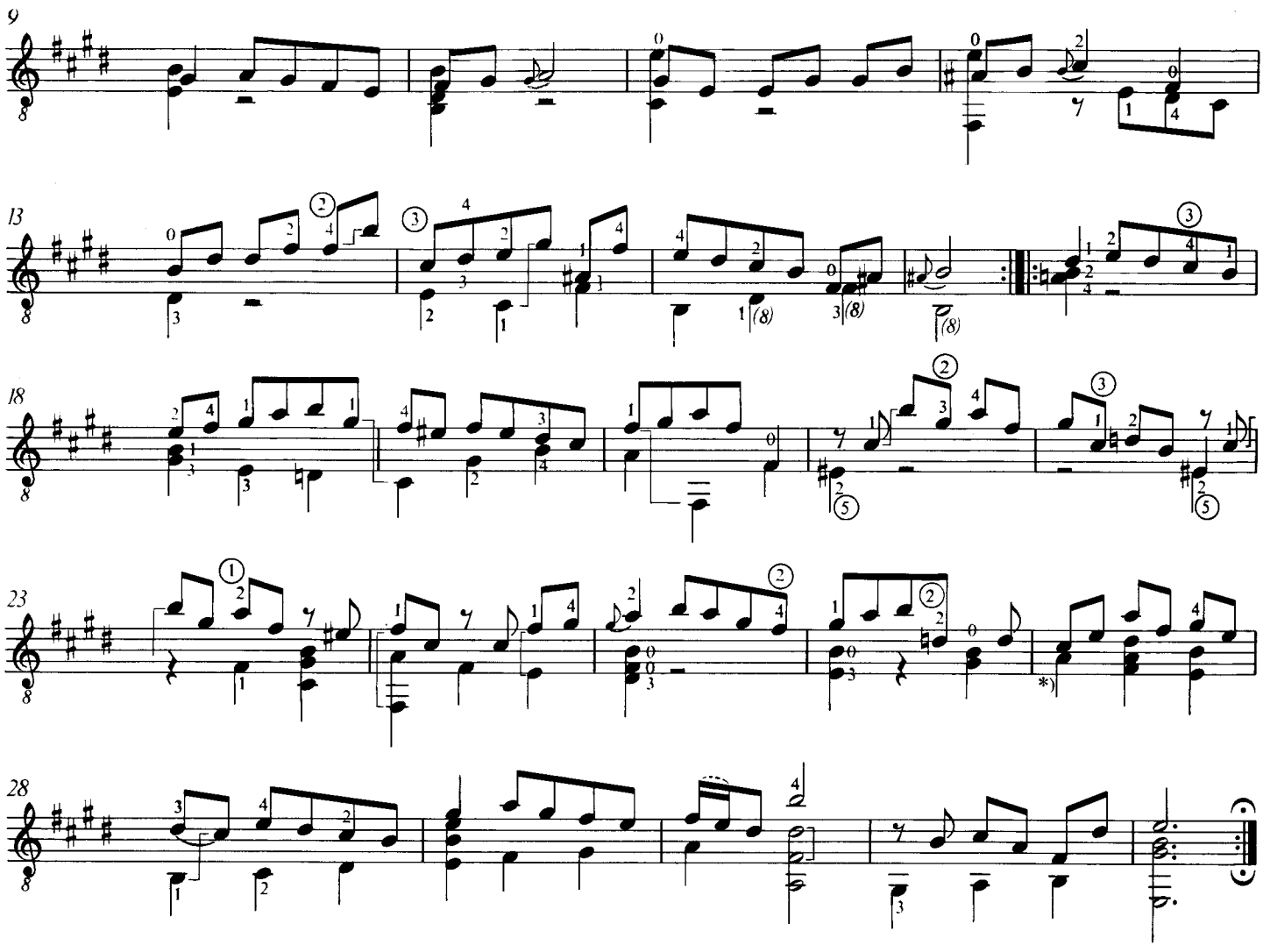

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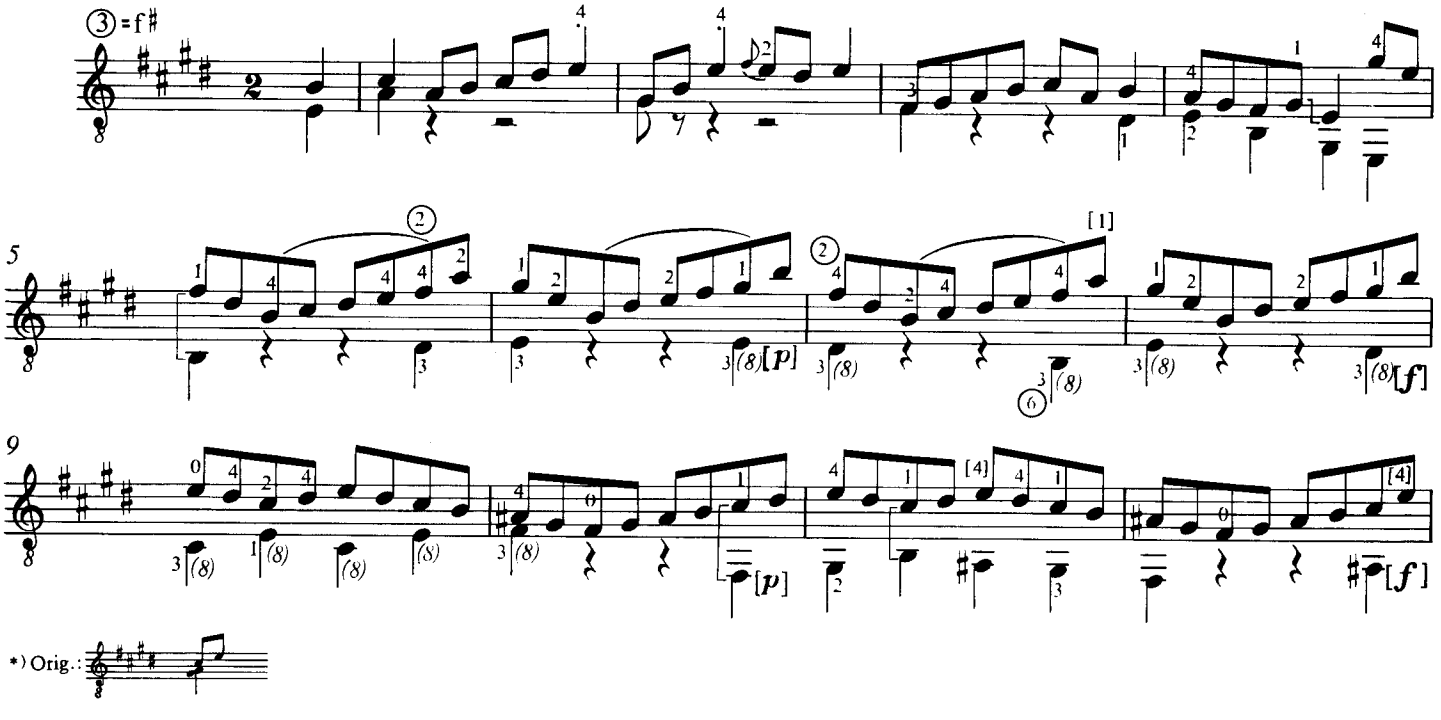

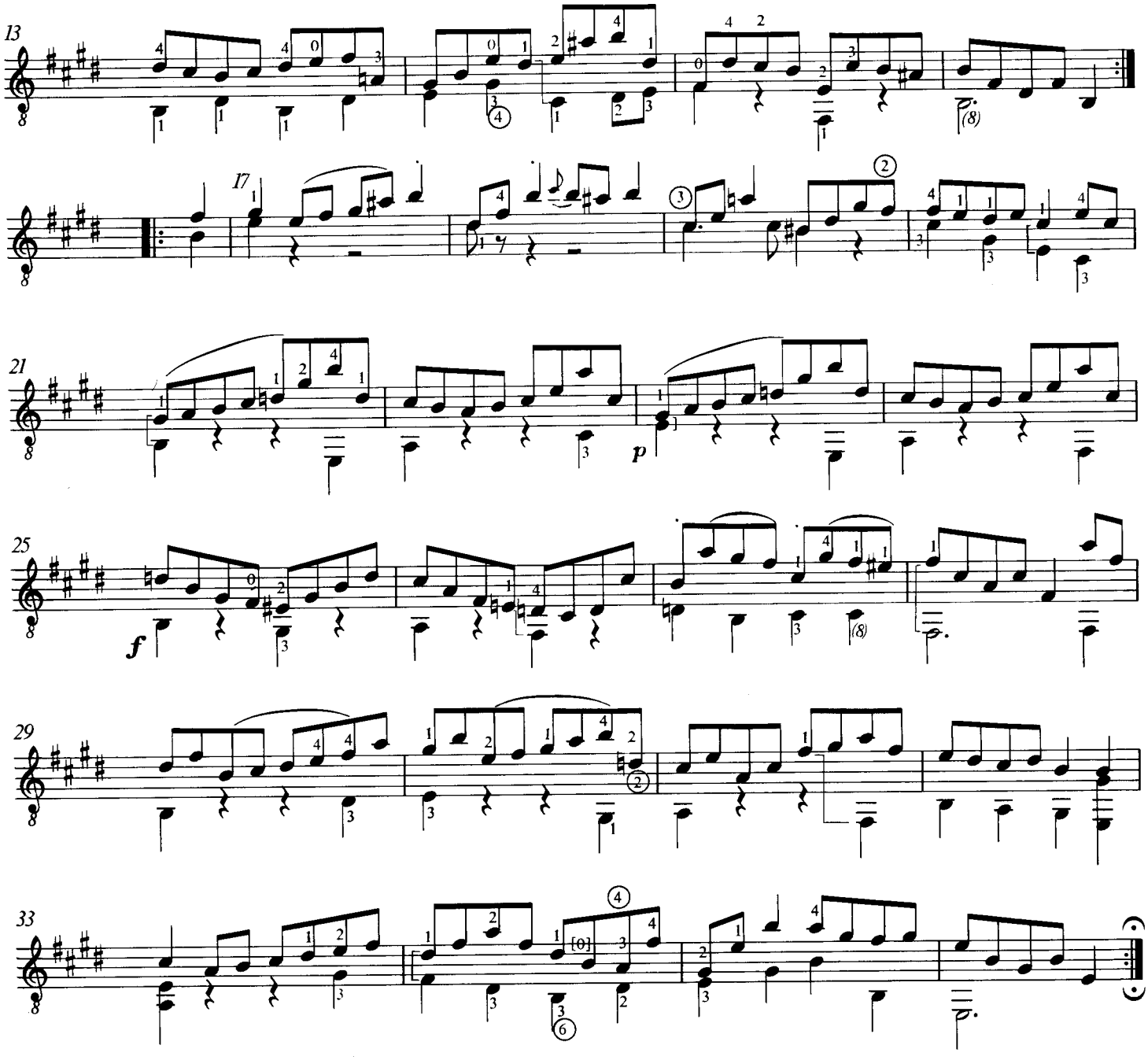

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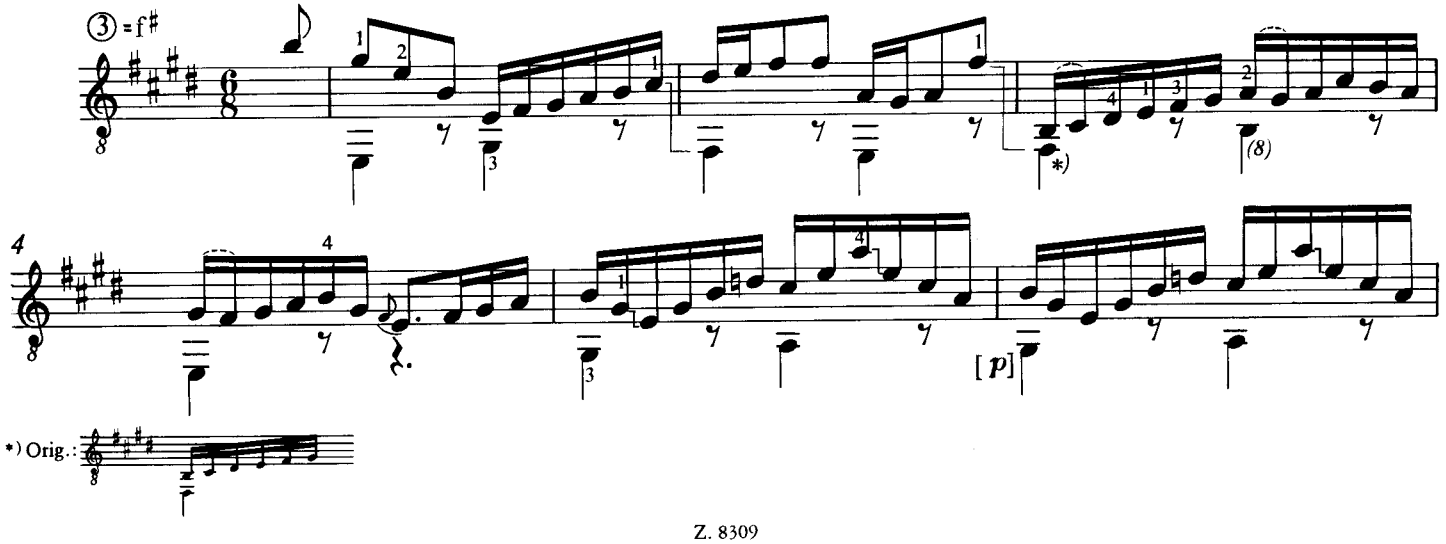

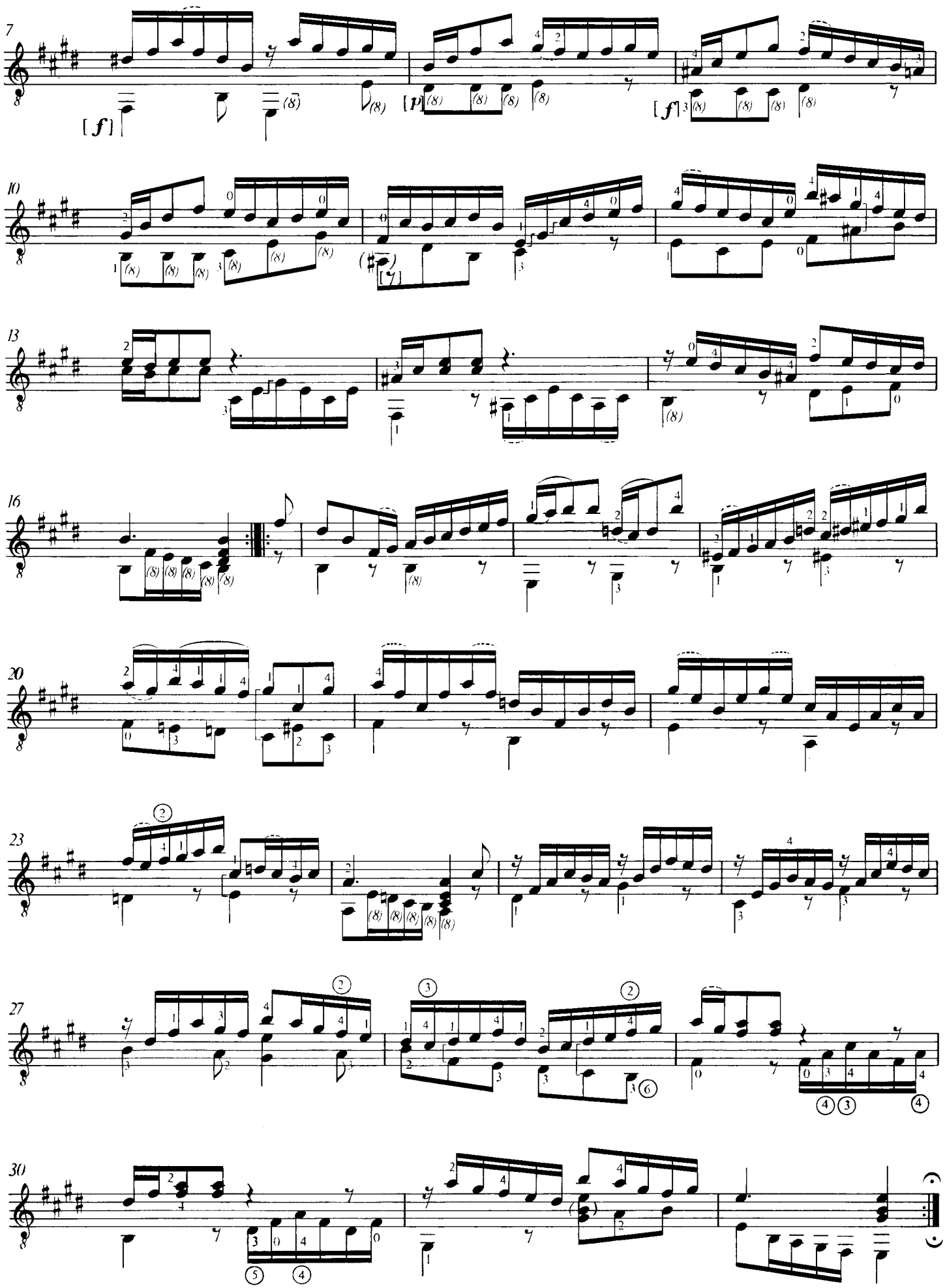

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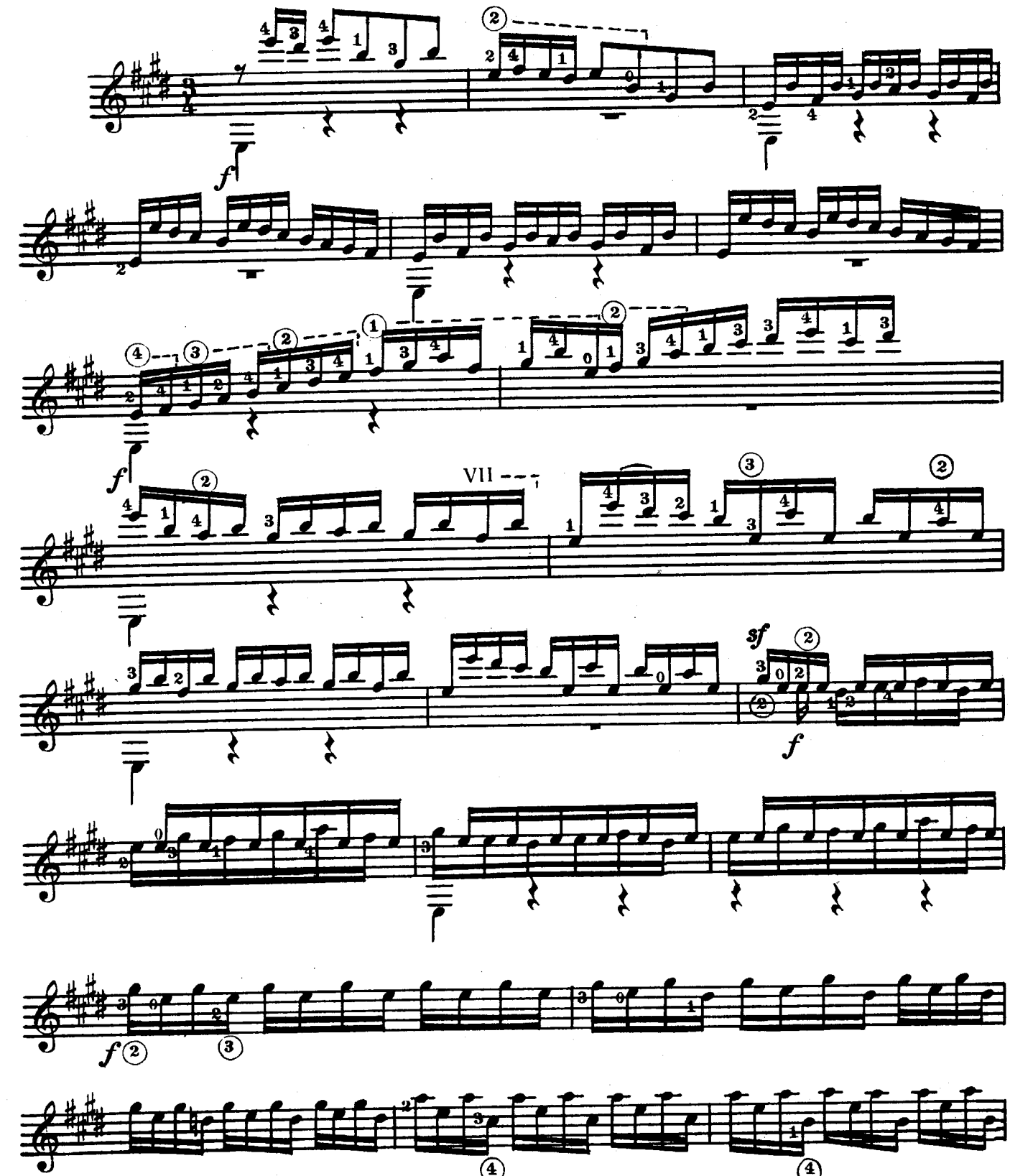
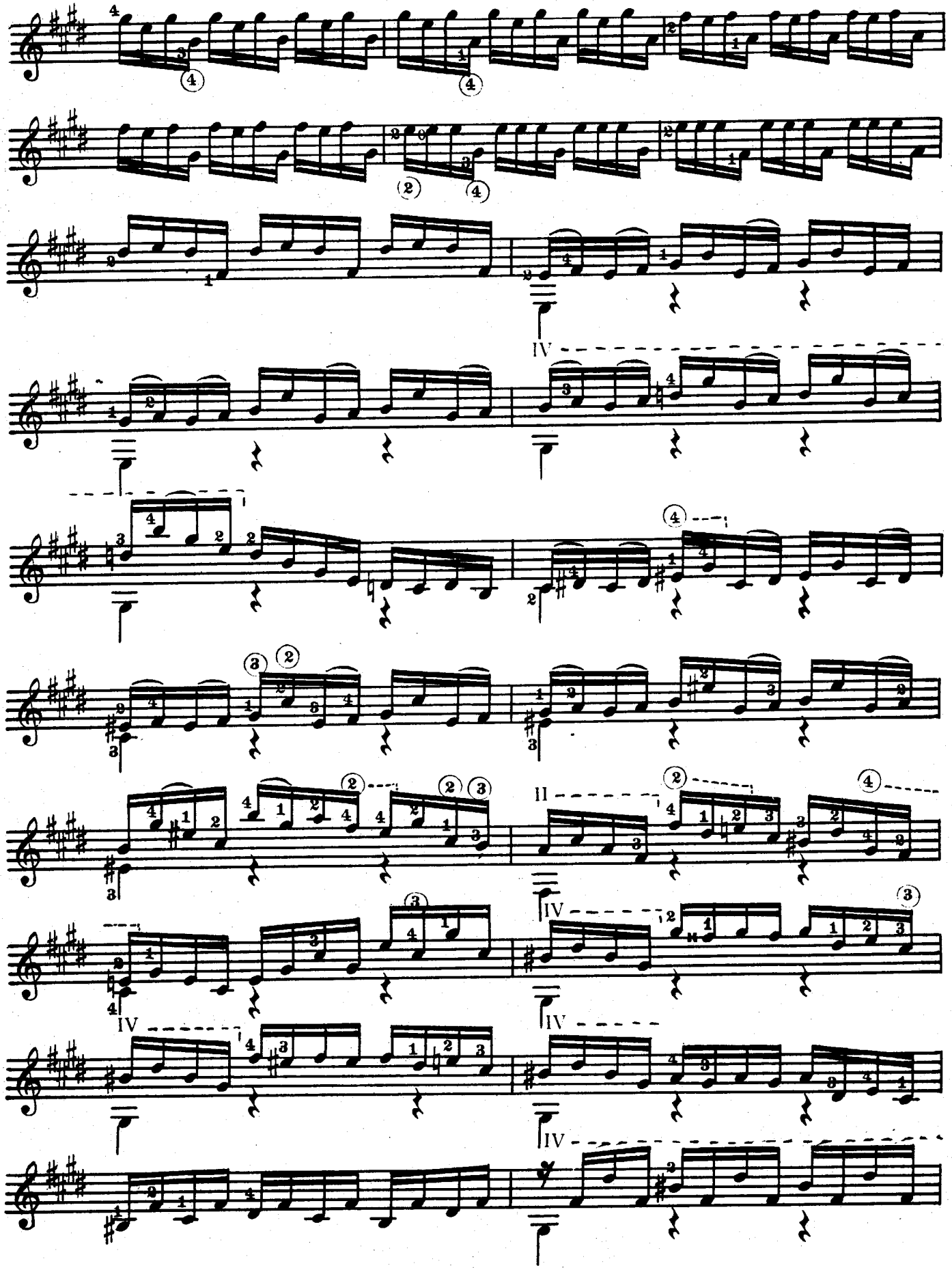


* Тональность оригинала E-dur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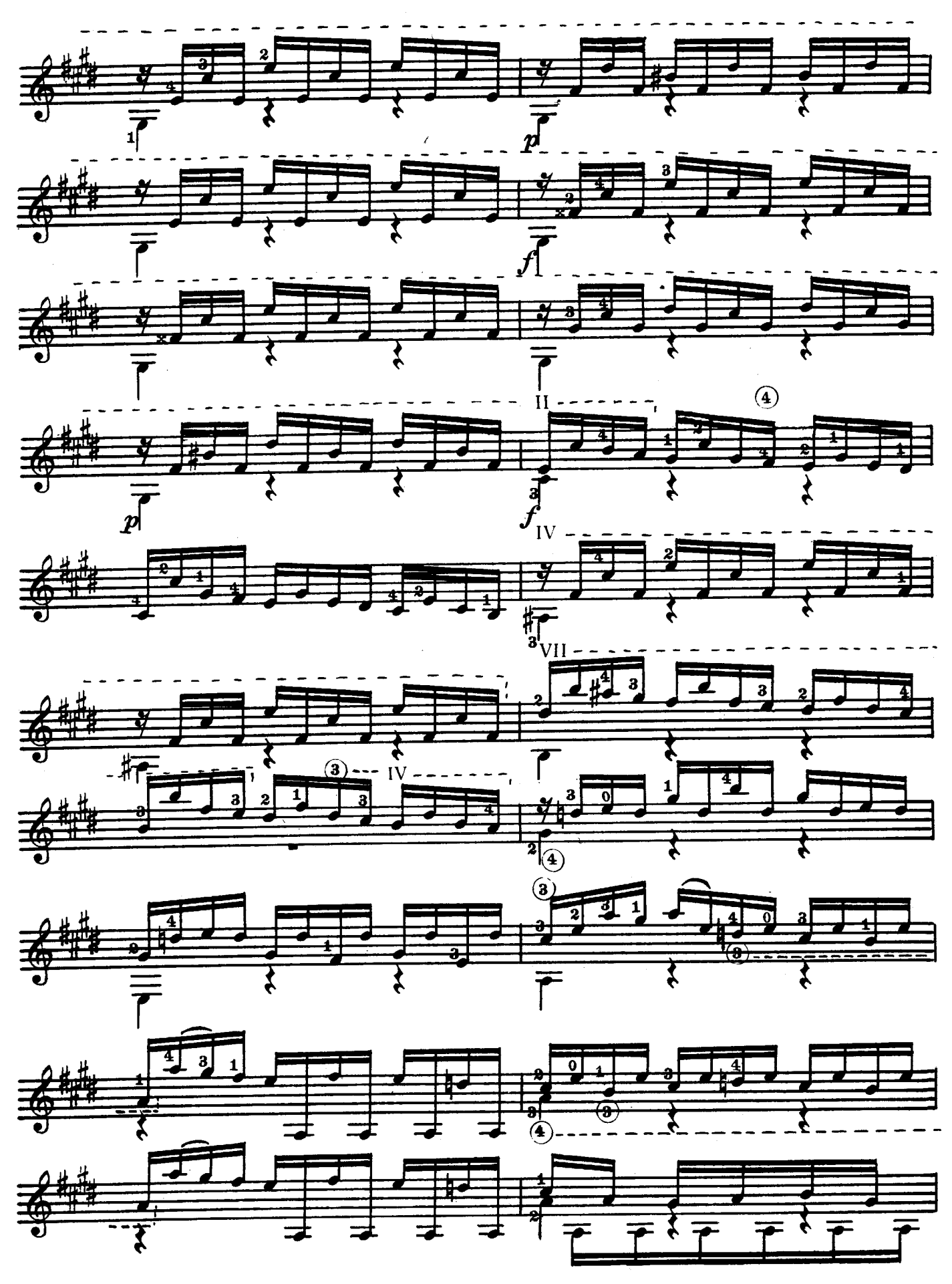
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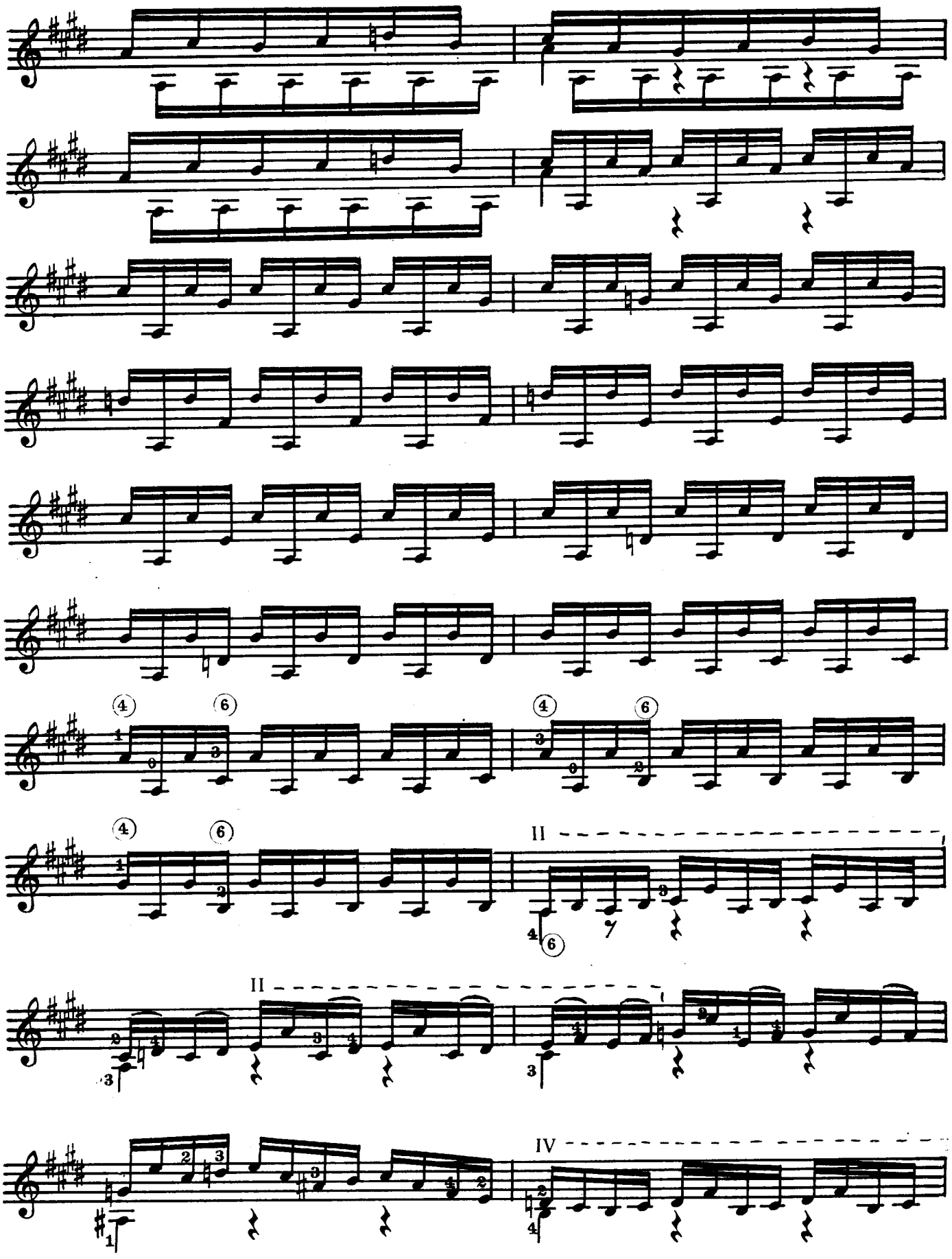
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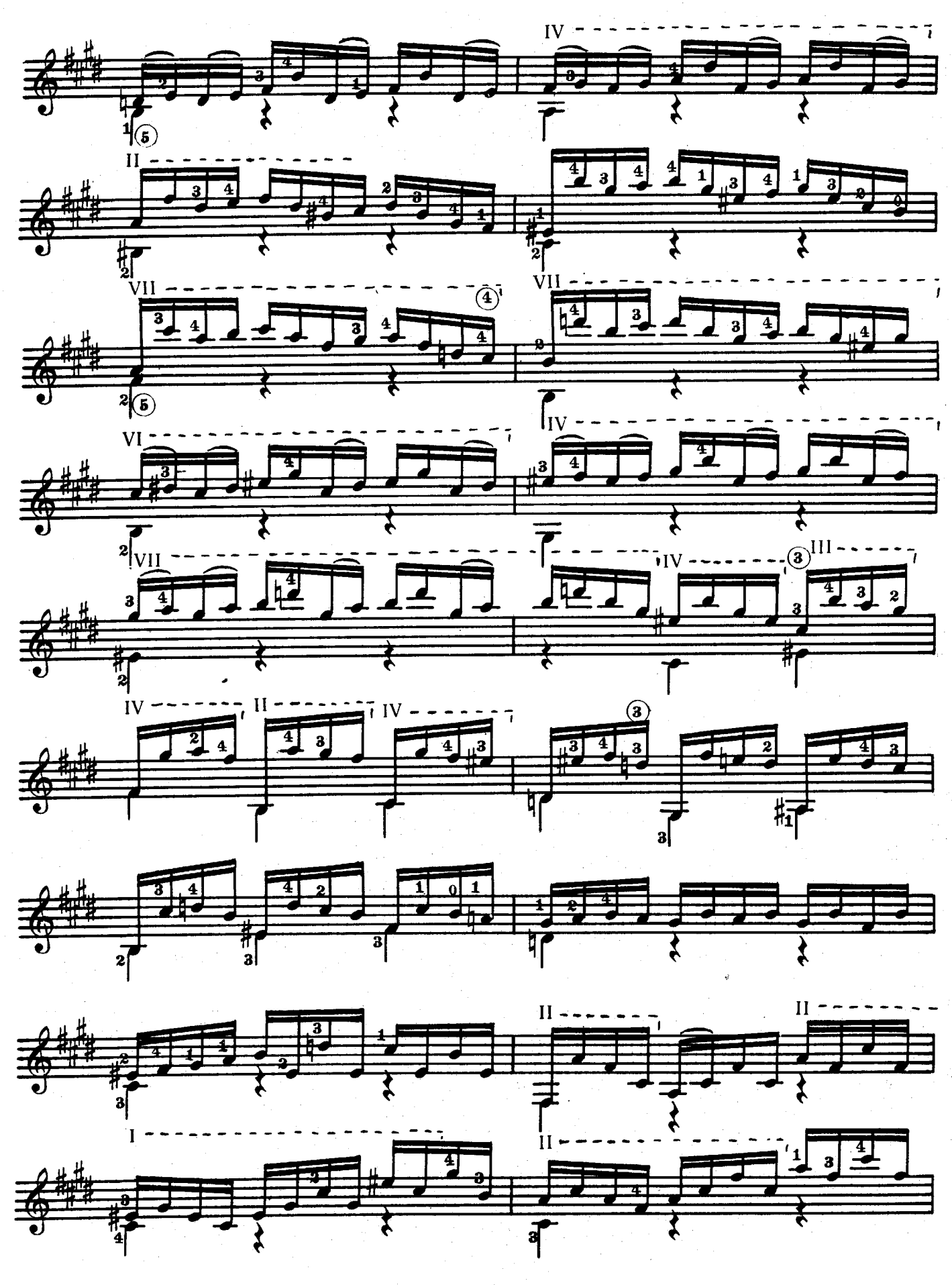

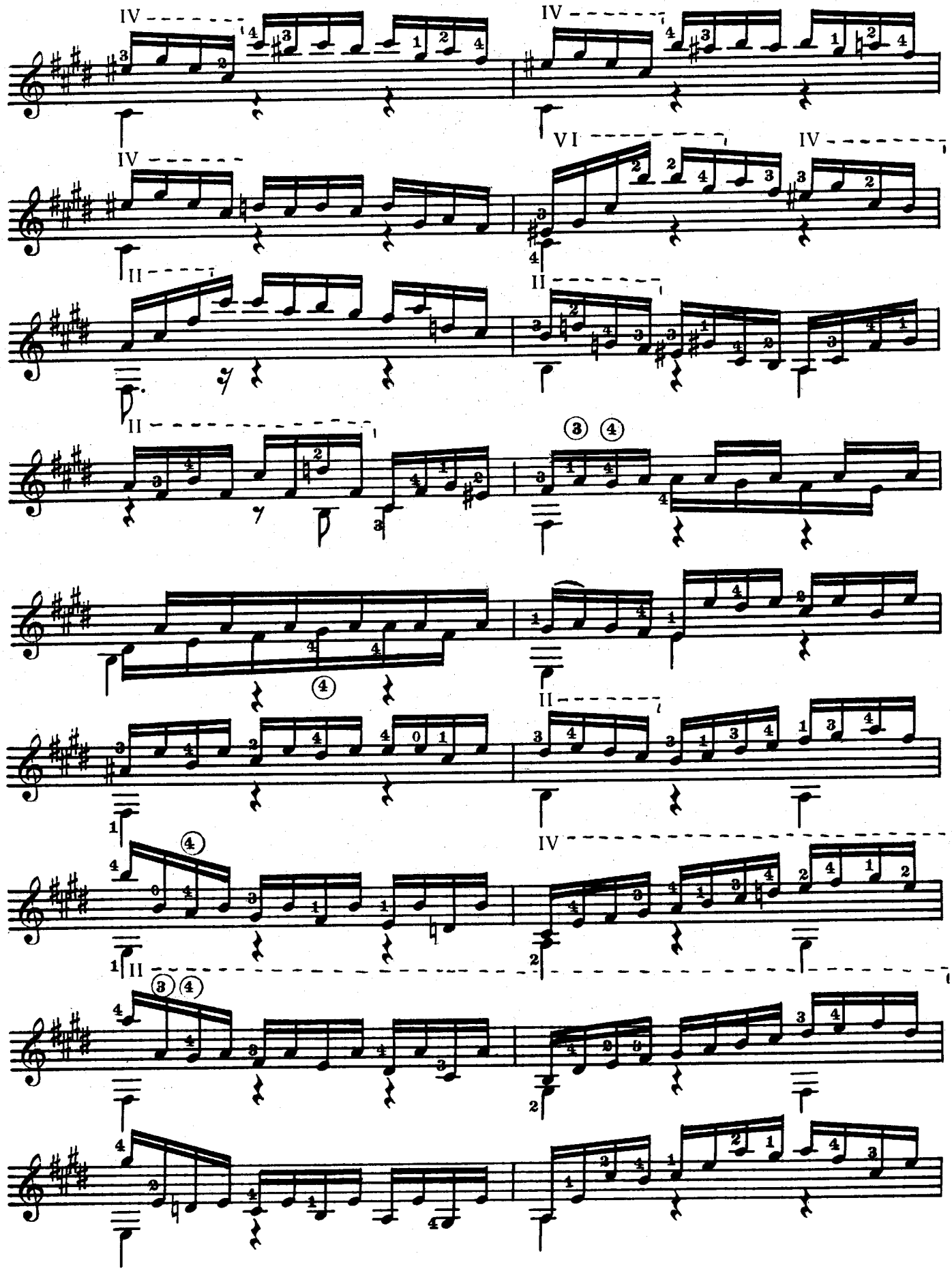
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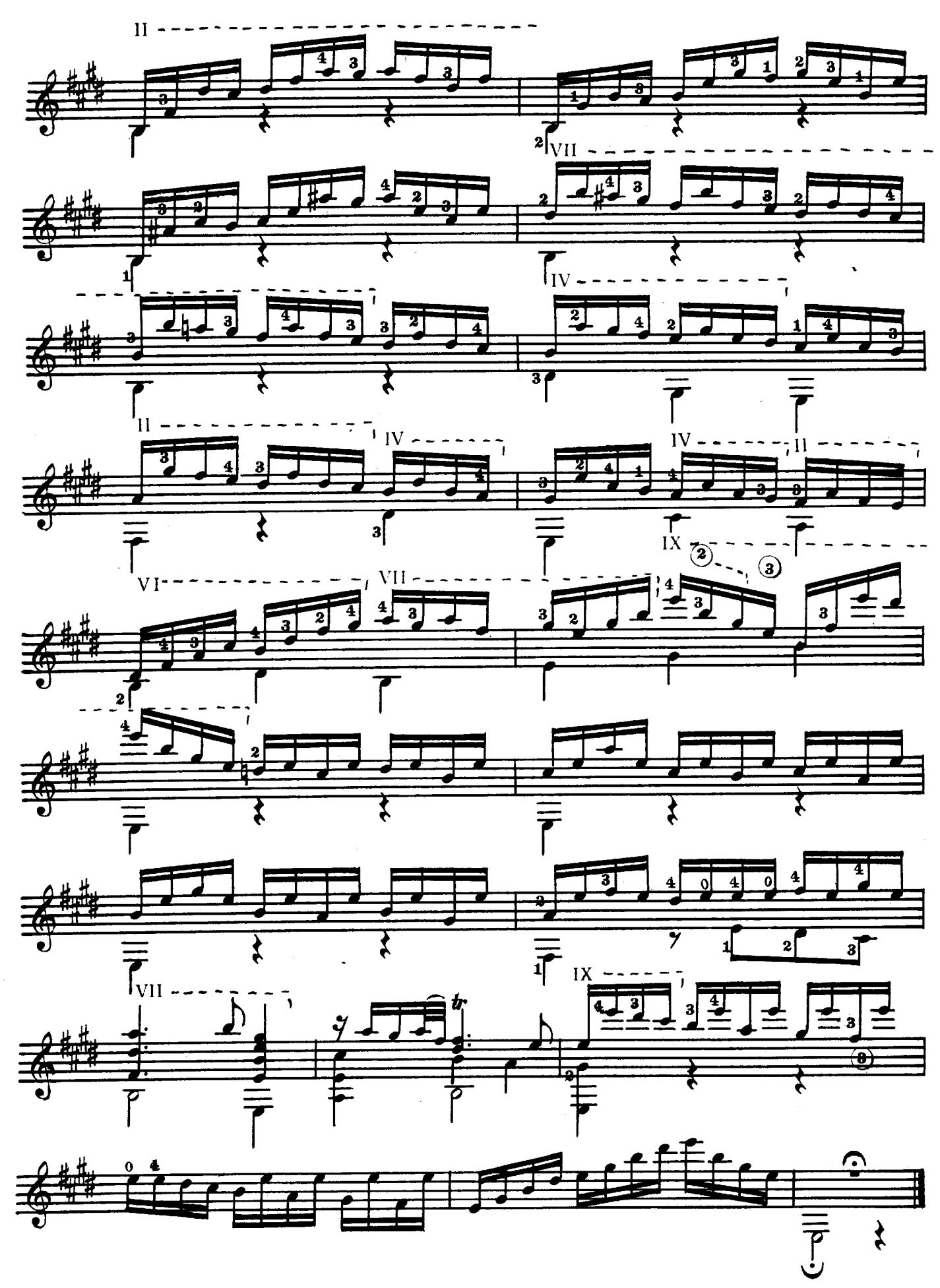
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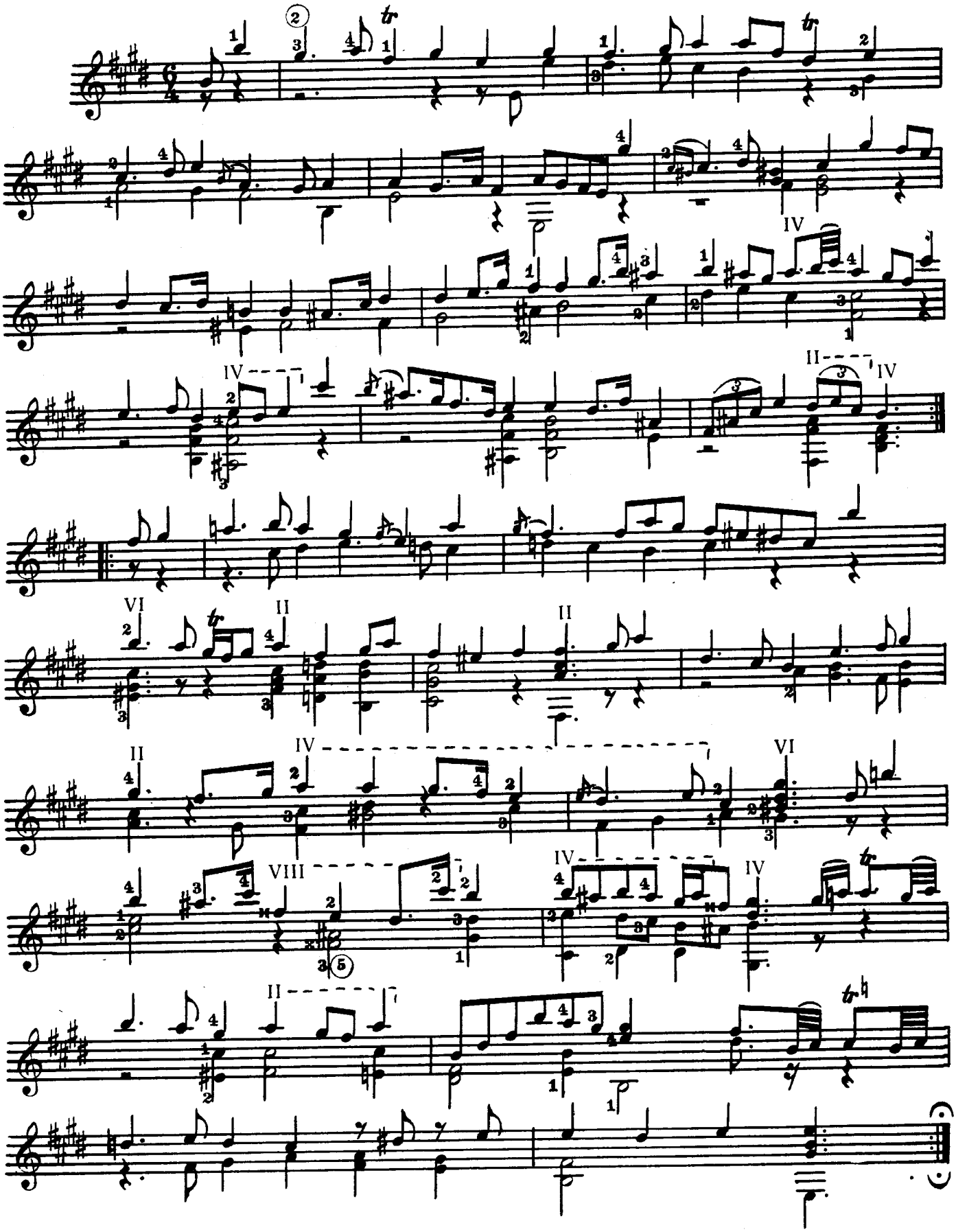

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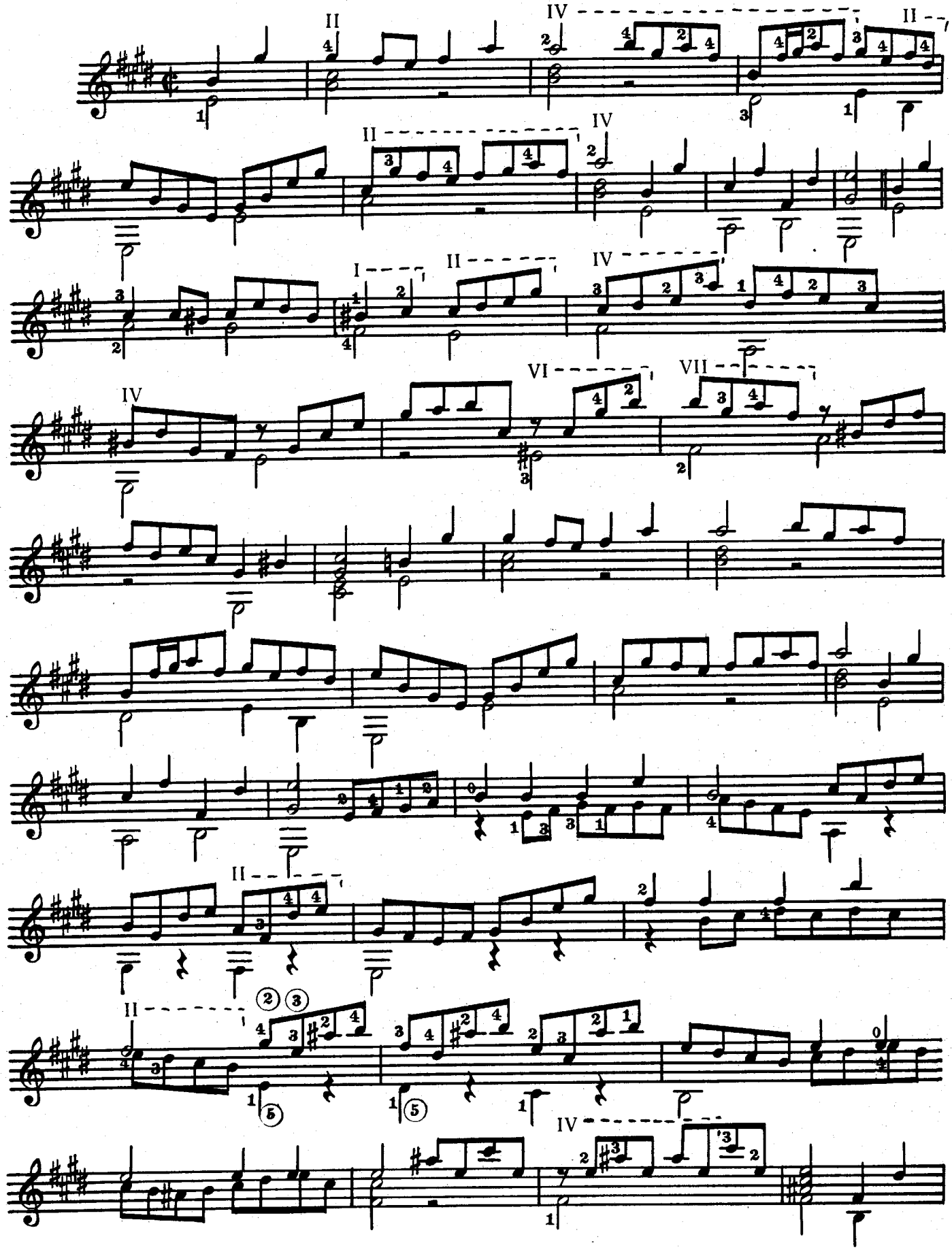

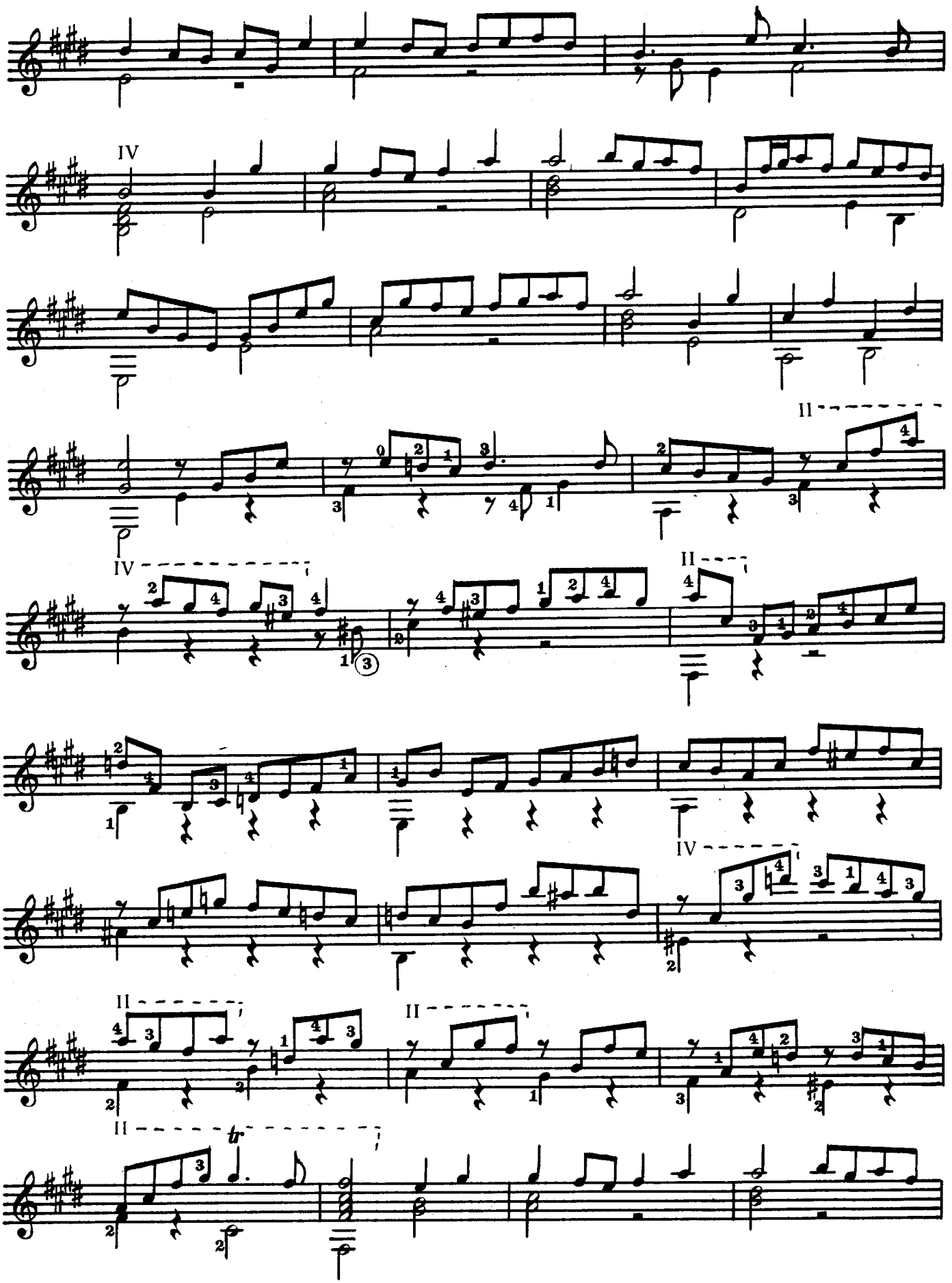
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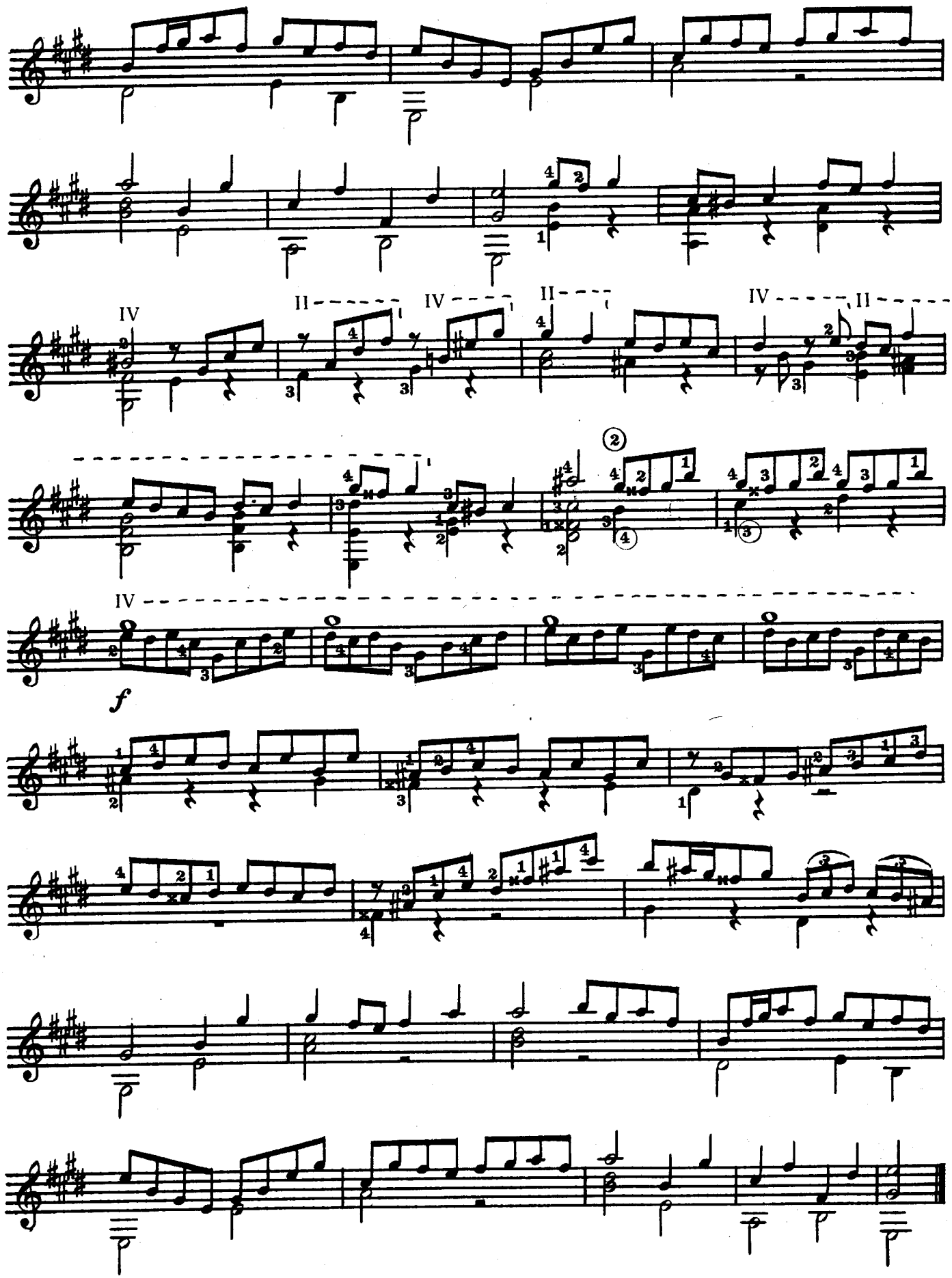
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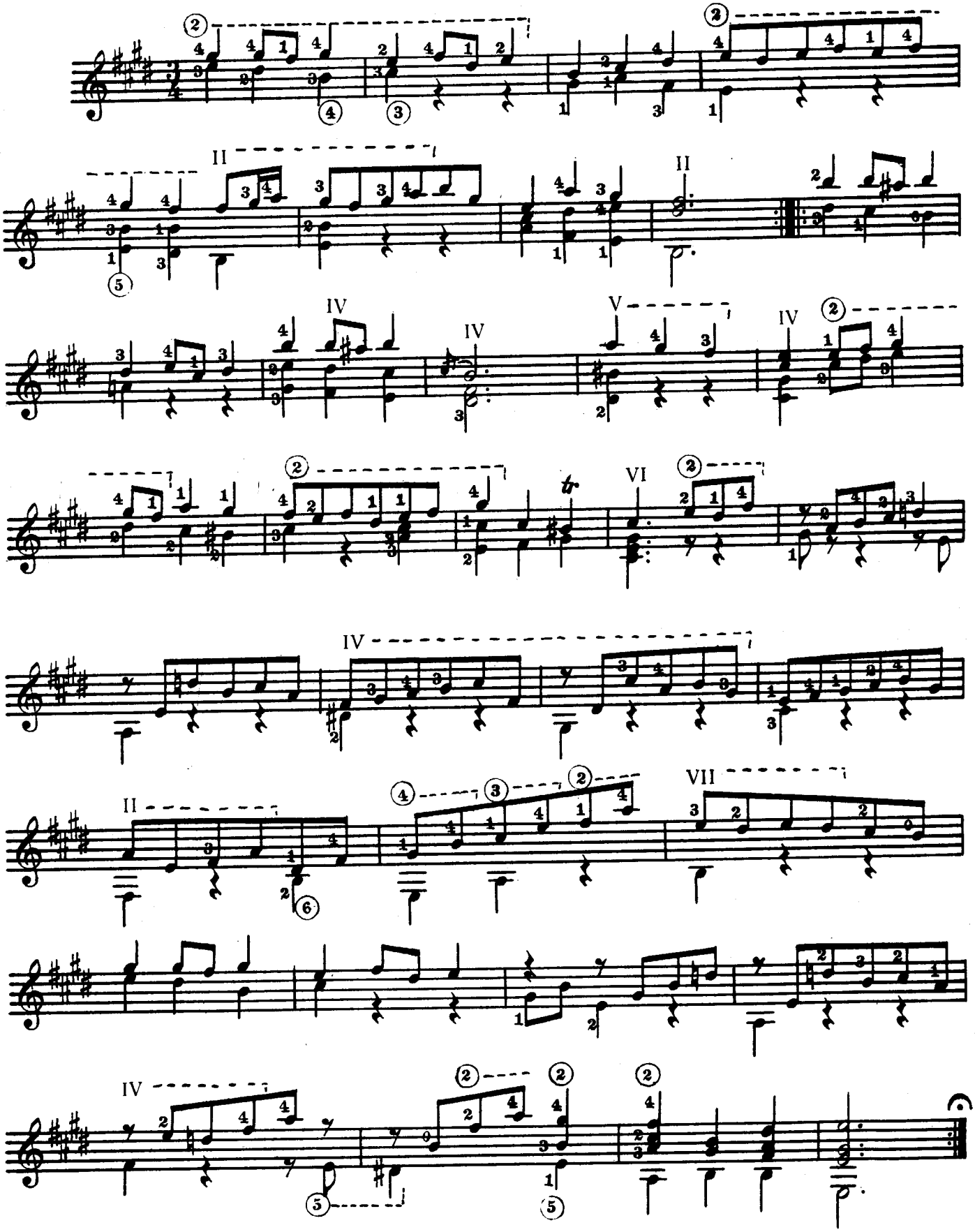

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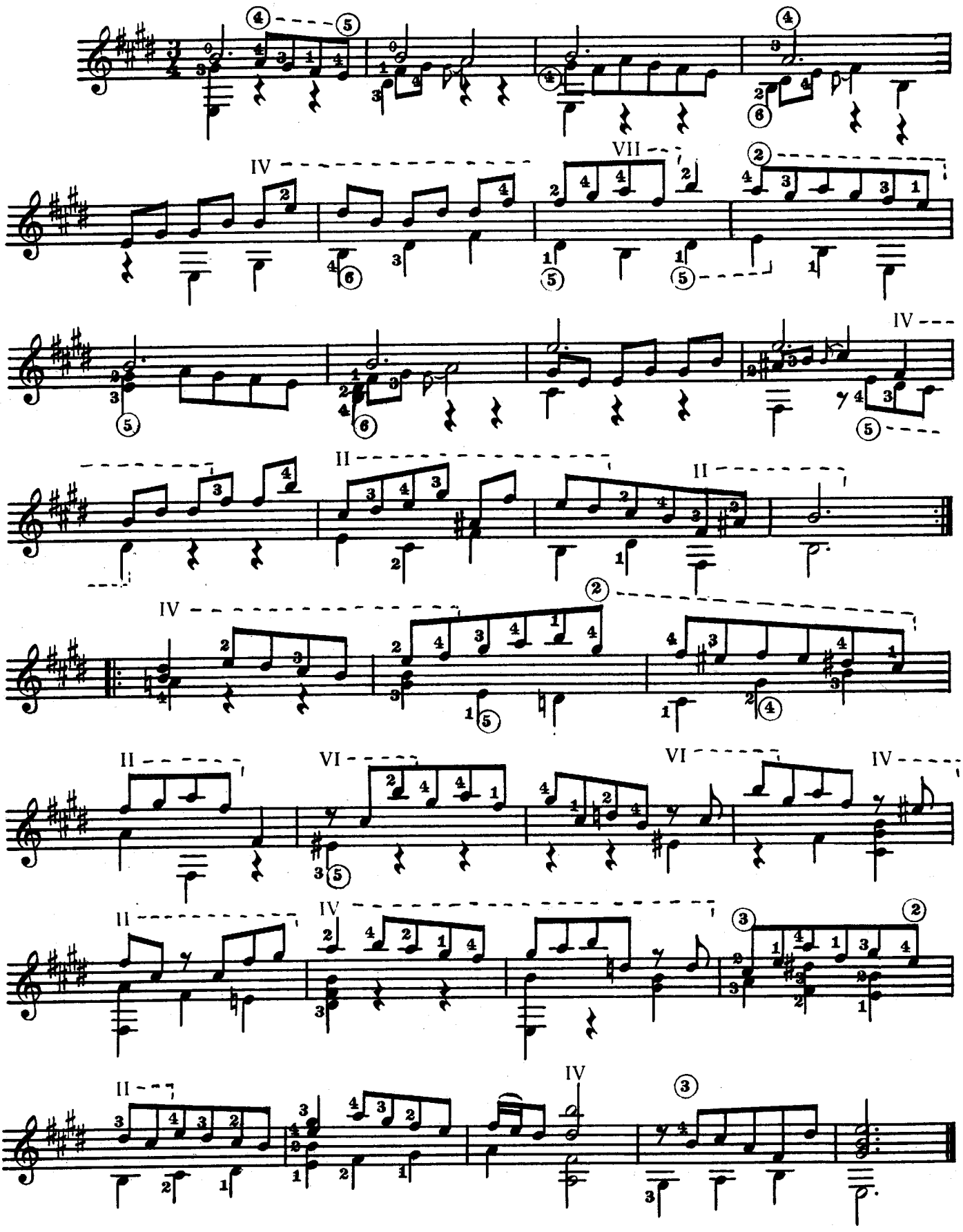

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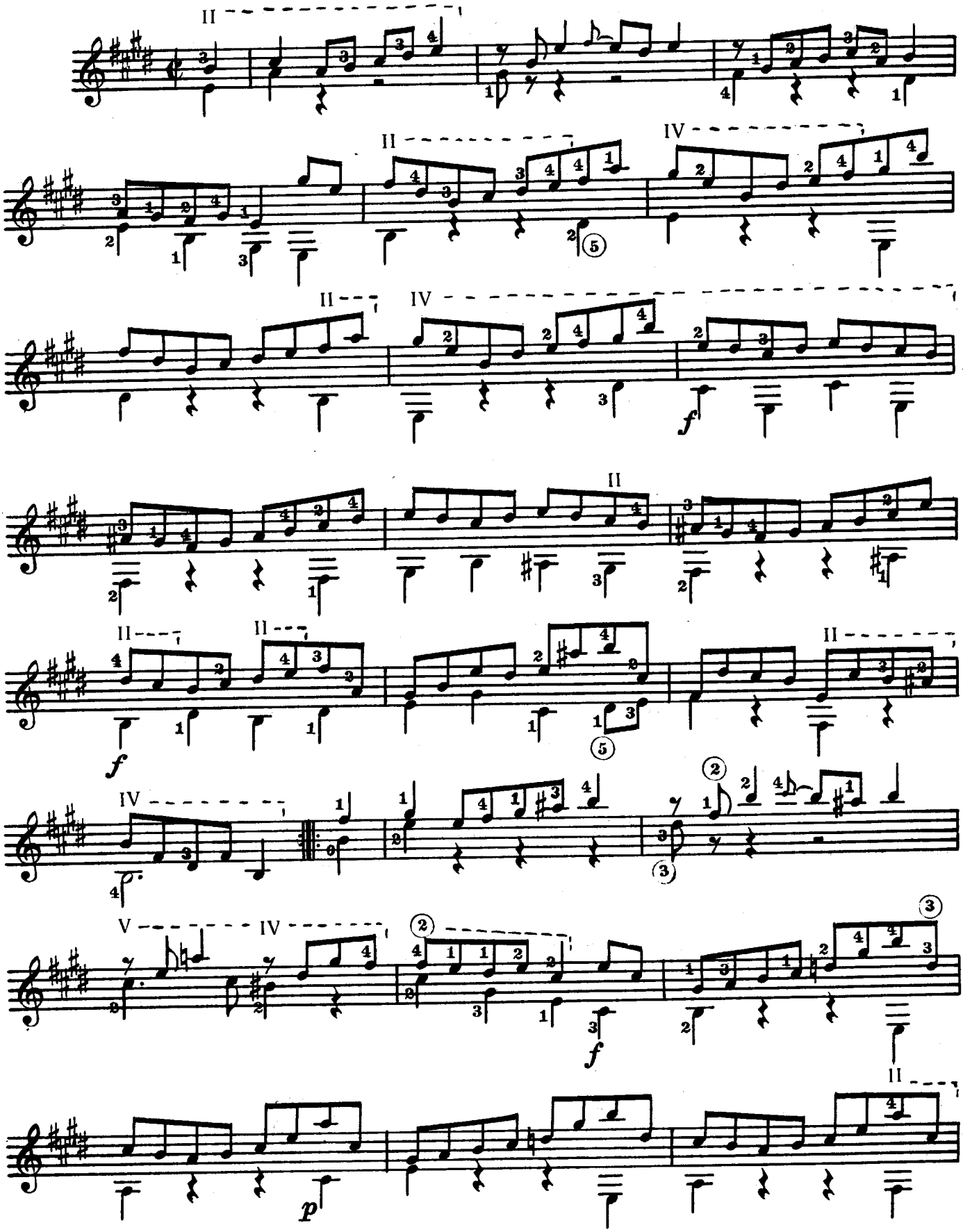

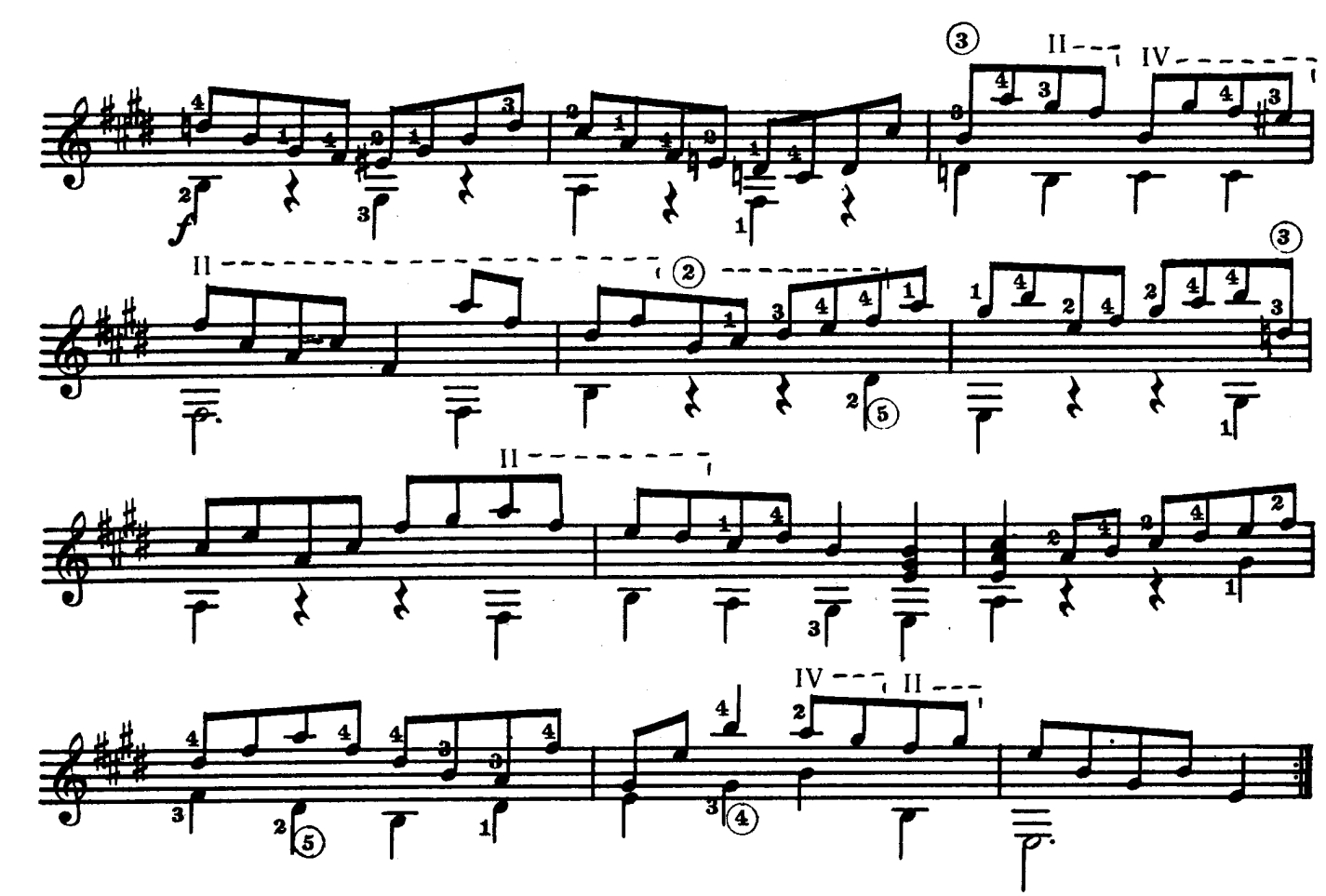

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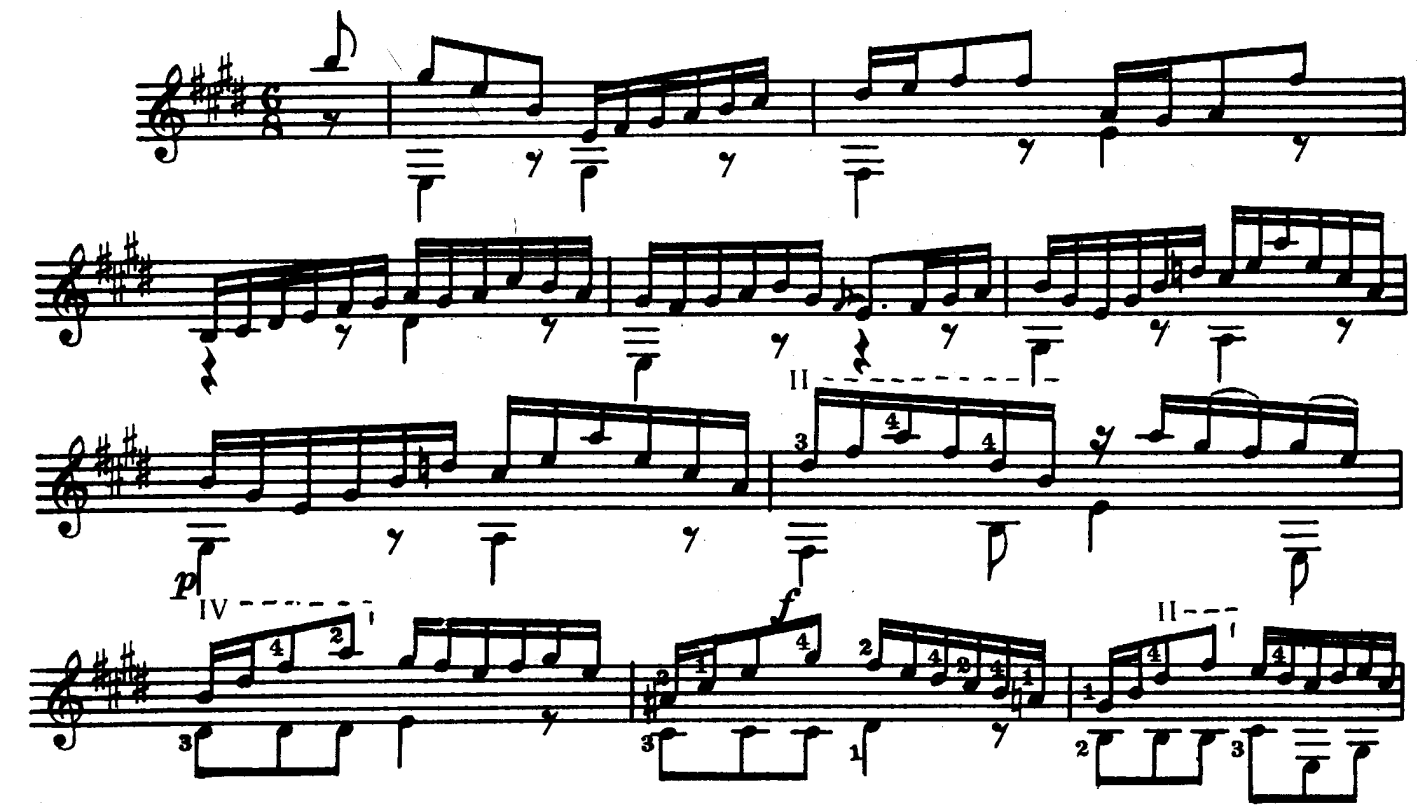

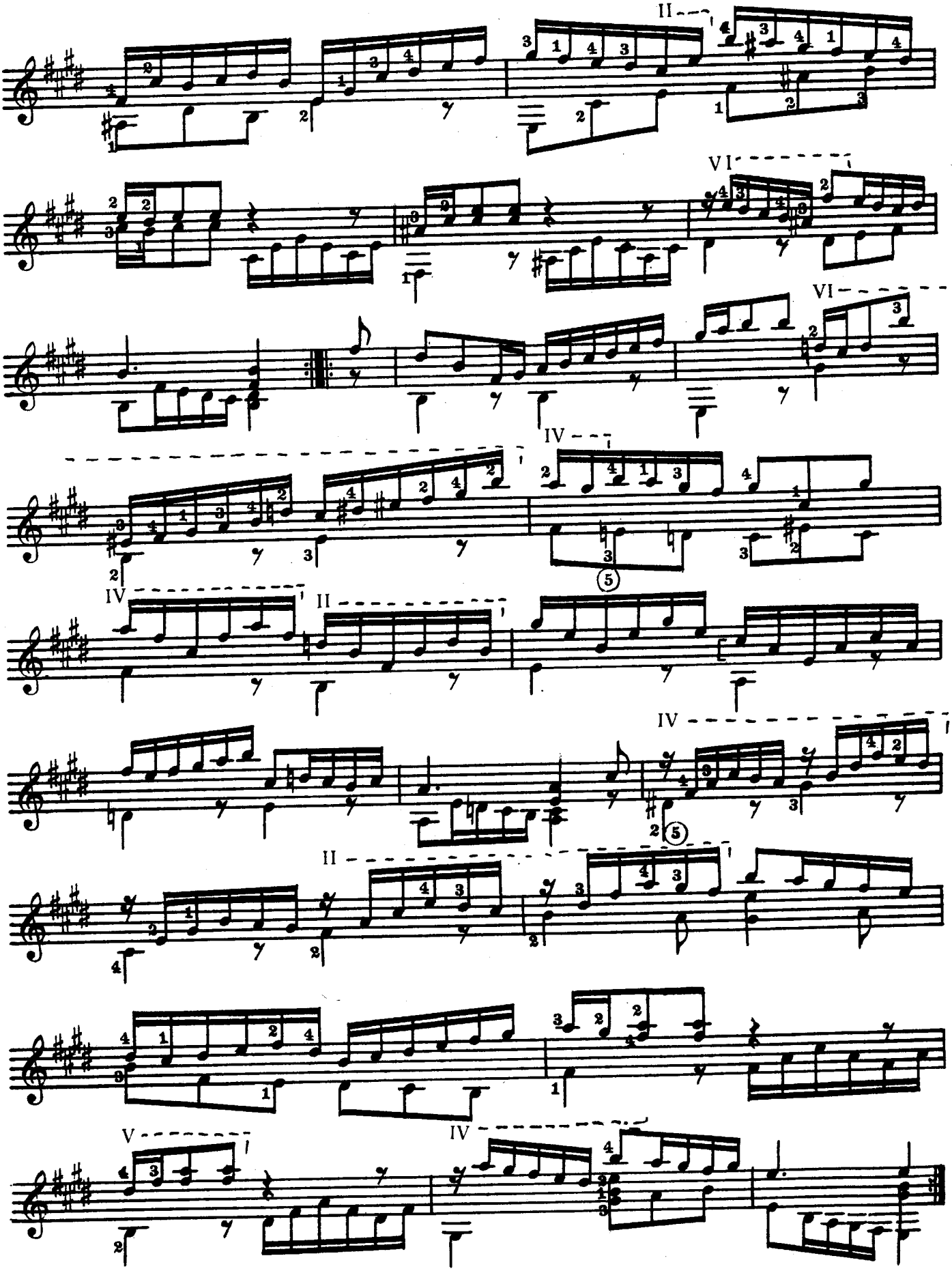
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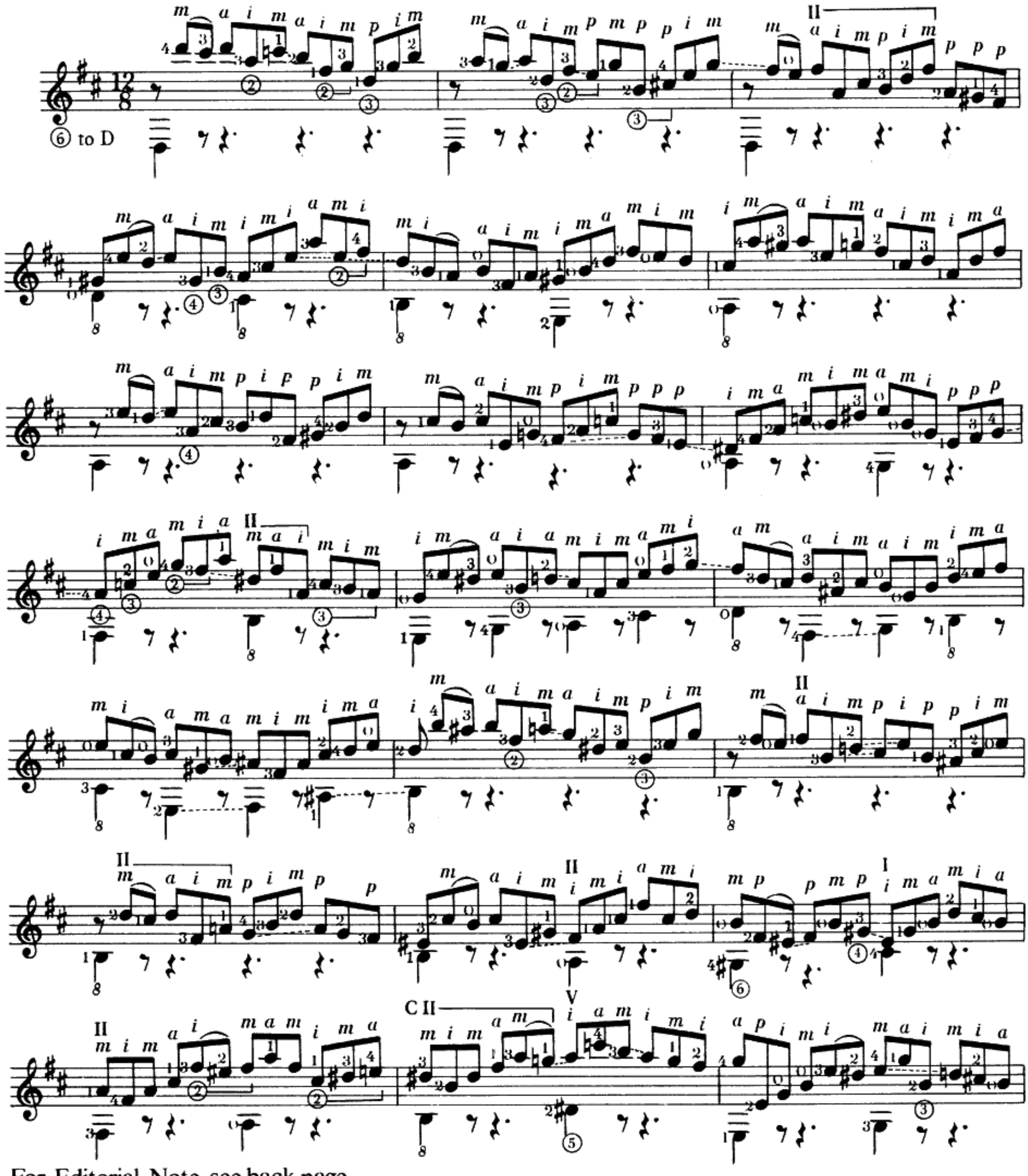
PRELUDE, FUGUE, AND ALLEGRO

Edited and fingered by
Hector Quine

J. S. BACH
(BWV 998)

PRELUDE



For Editorial Note see back page

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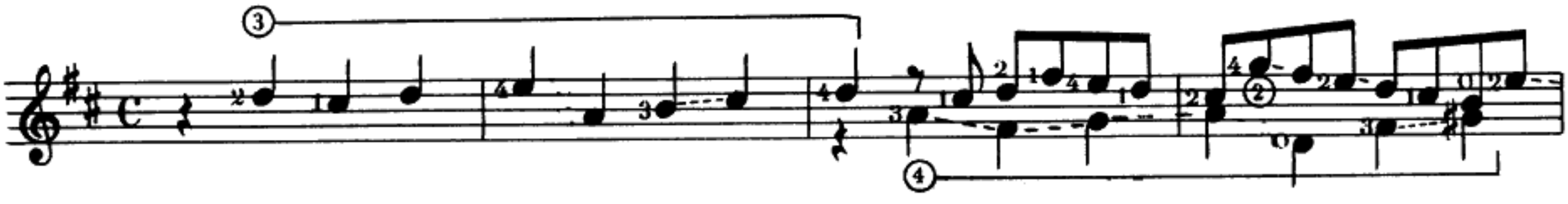
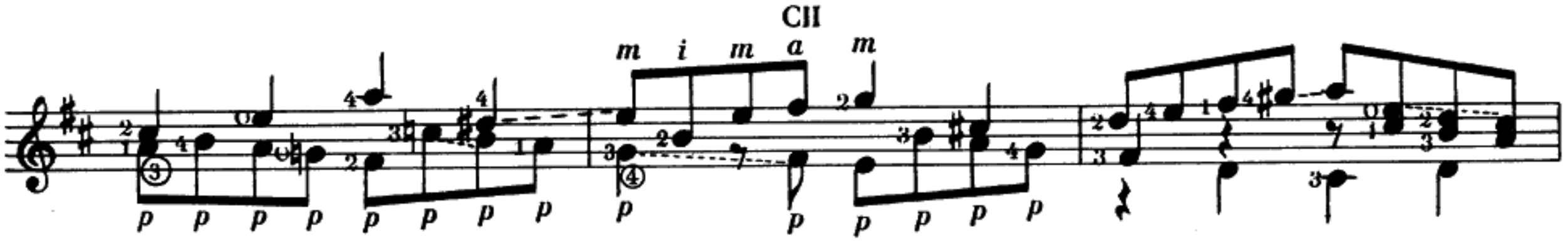
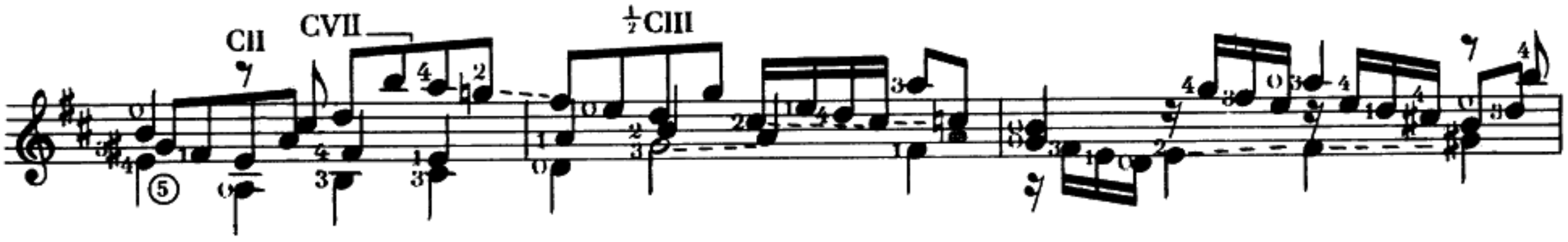
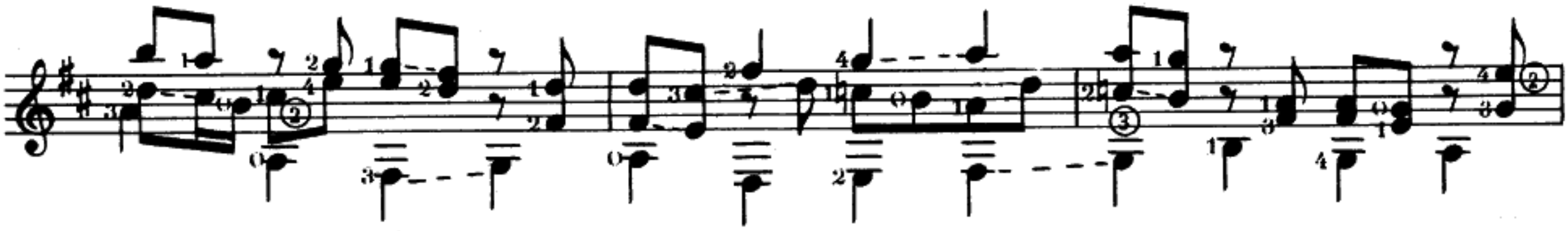
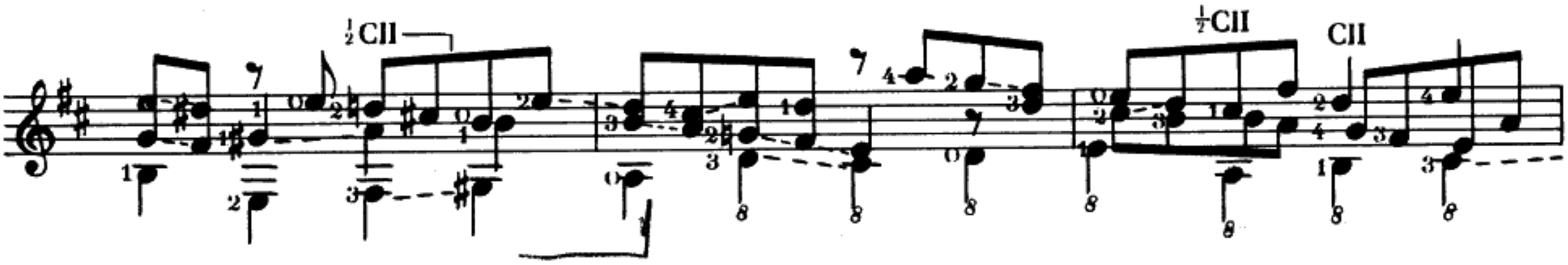
FUGUE

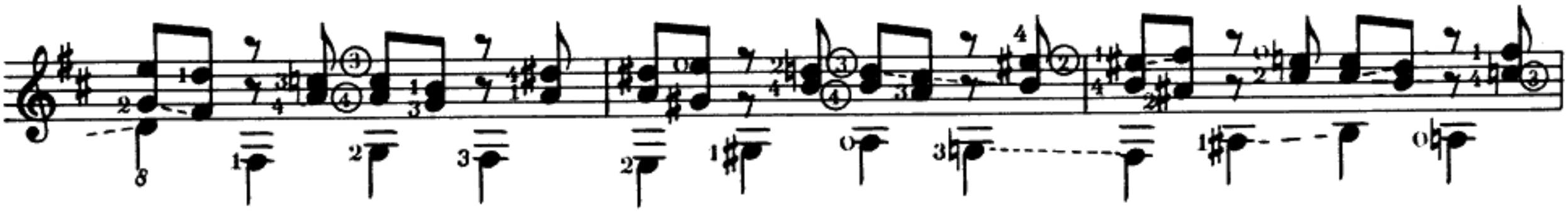


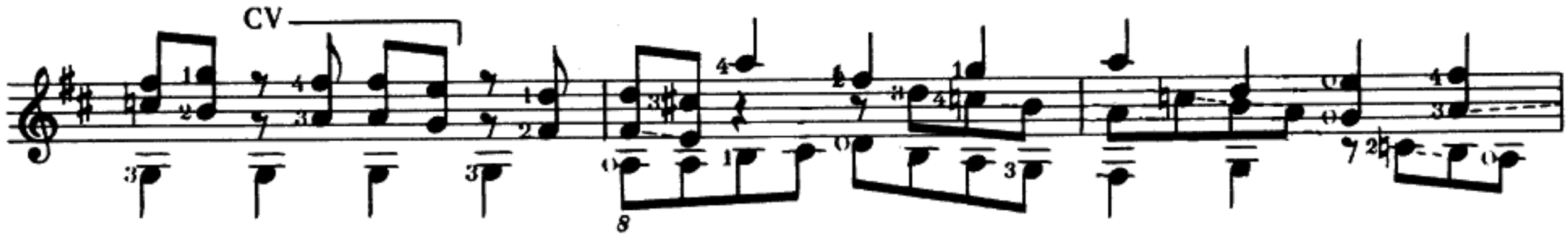












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ALLEGRO

CVII

½ CVII

piano

forte

CVI

½CII

piano

CII

forte

CIV

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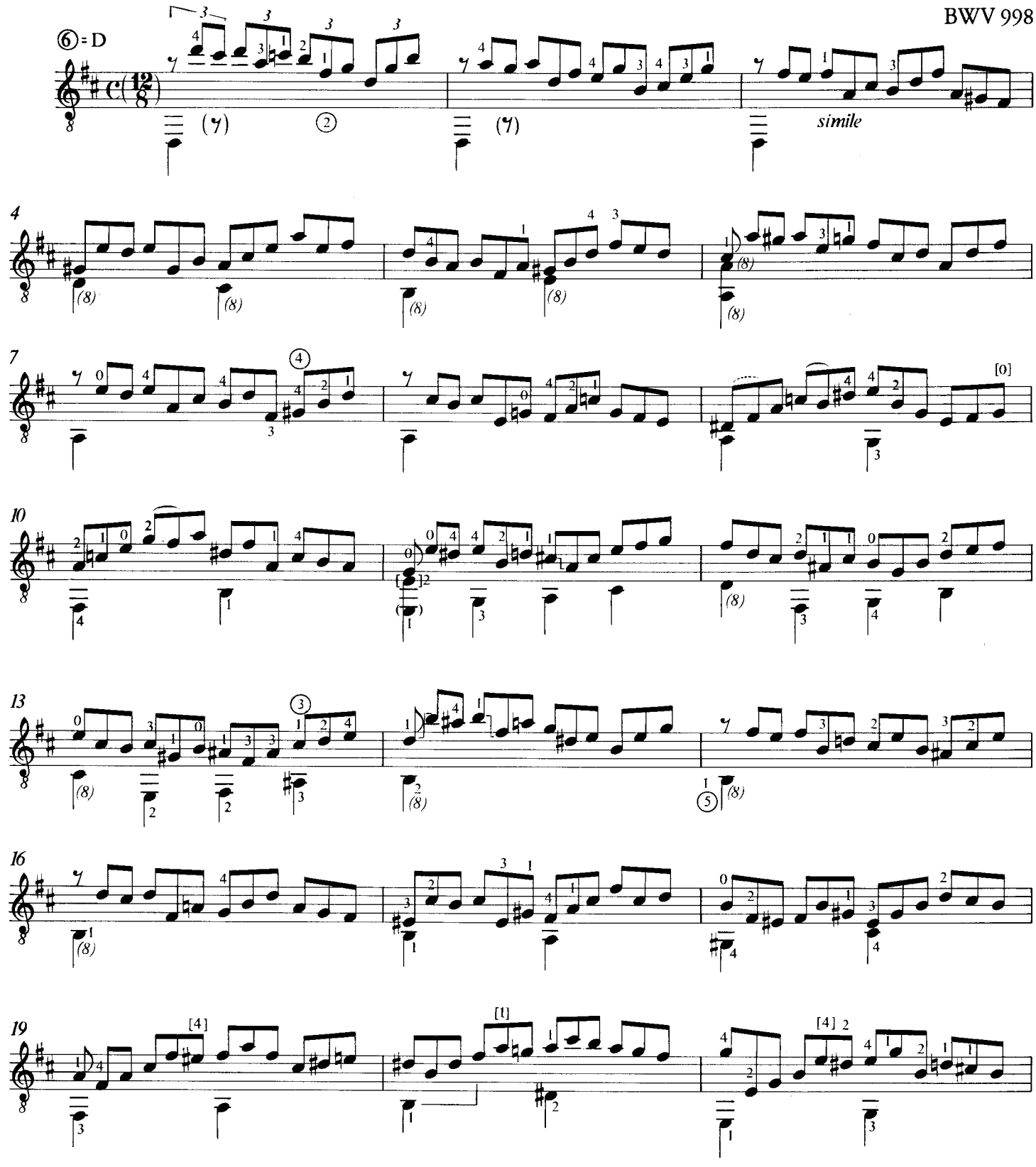
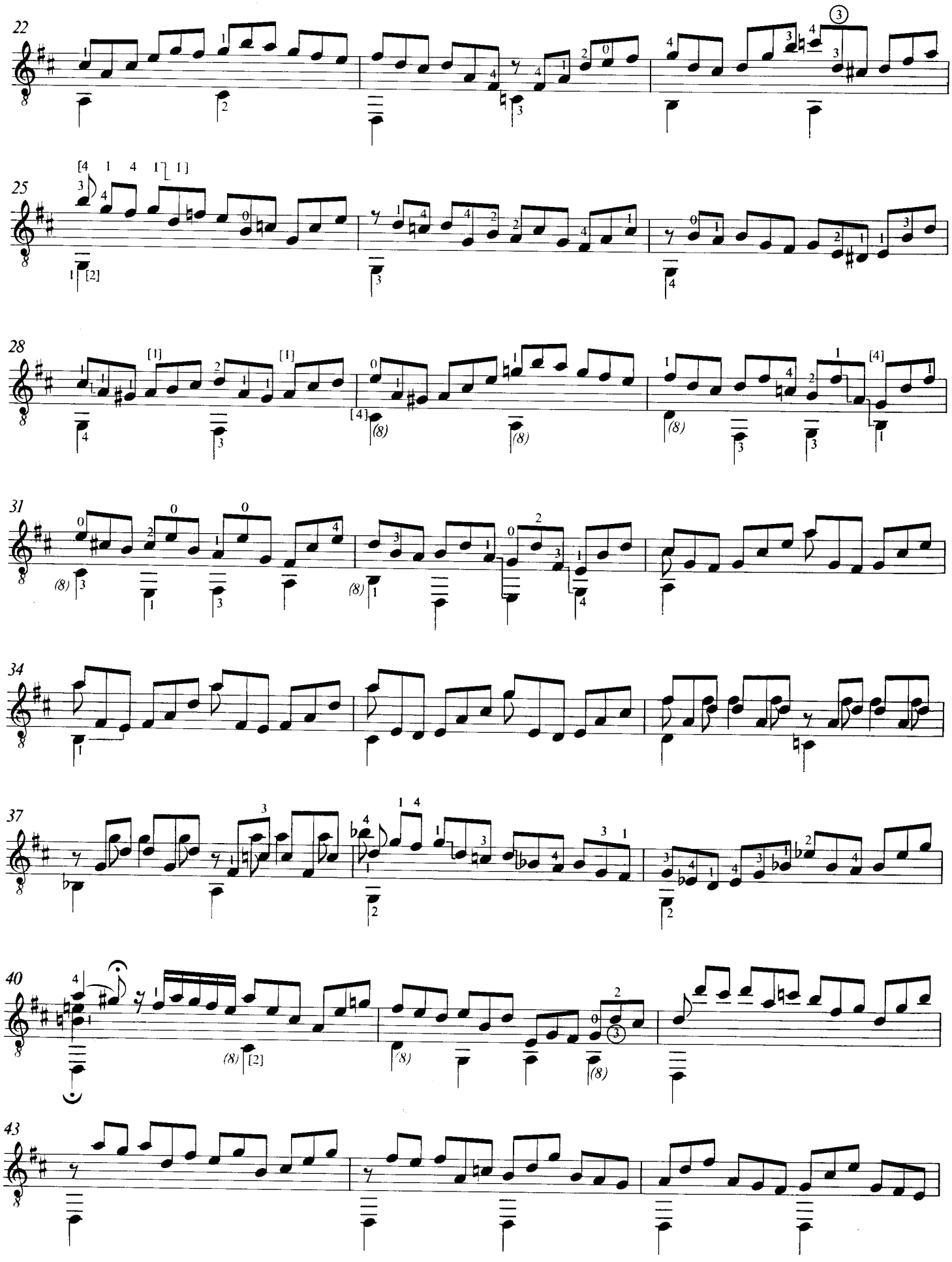
PRÄLUDIUM, FUGE UND ALLEGRO
FÜR LAUTE ODER CEMBALO

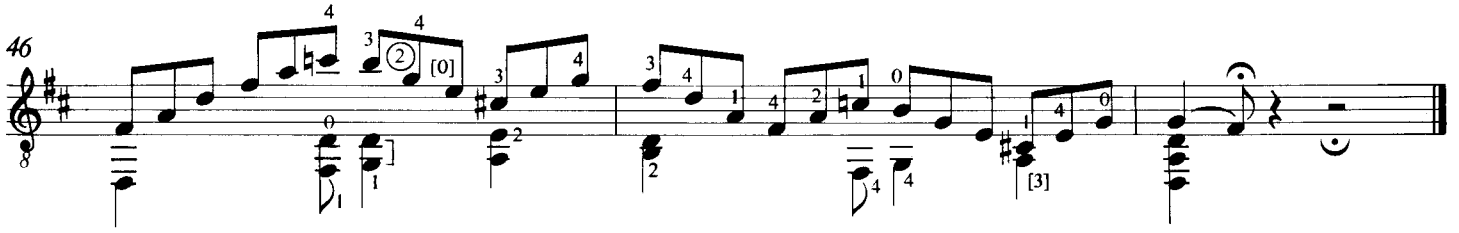
(Orig.: Es-Dur)

1. PRELUDE

BWV 998







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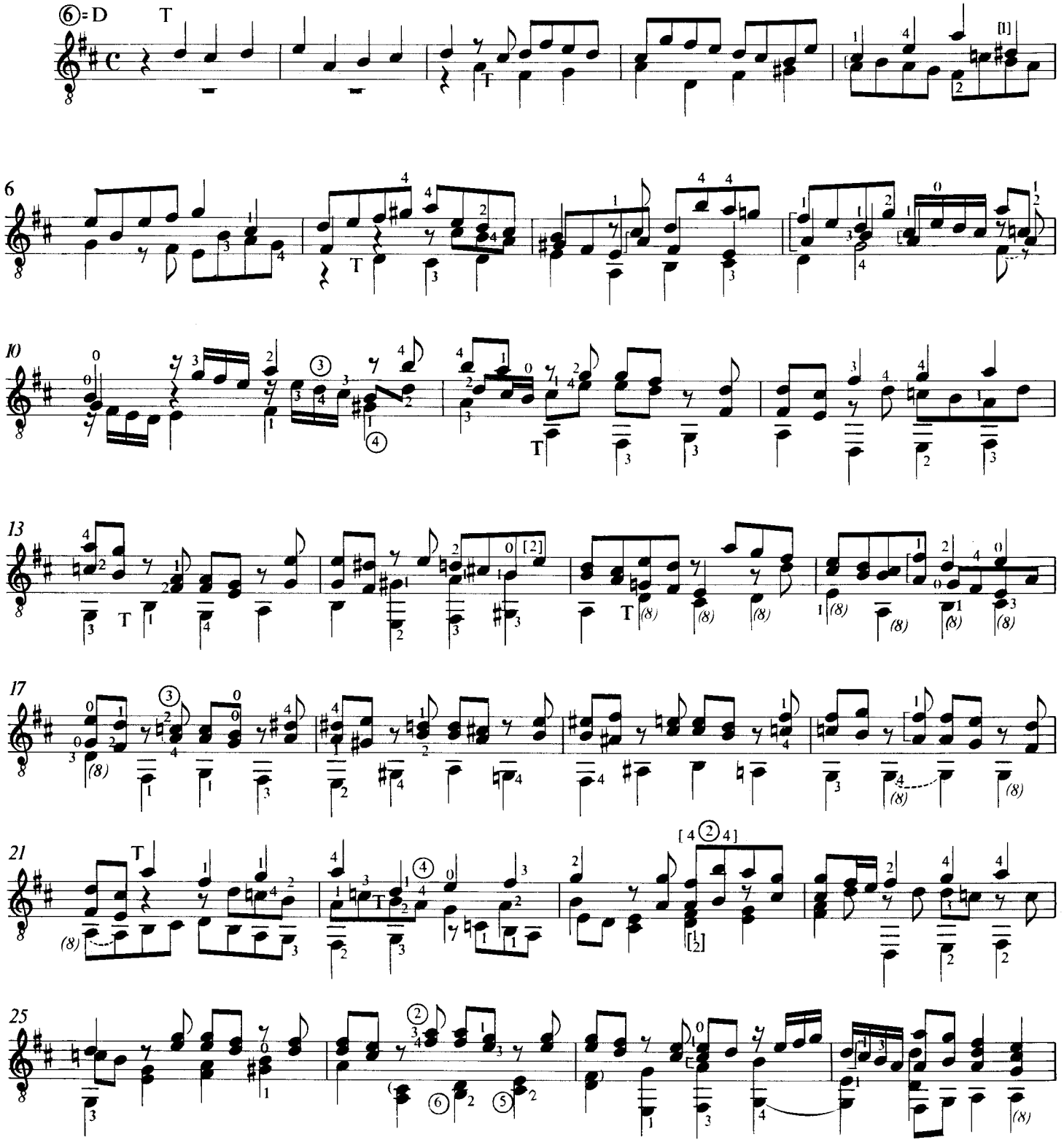

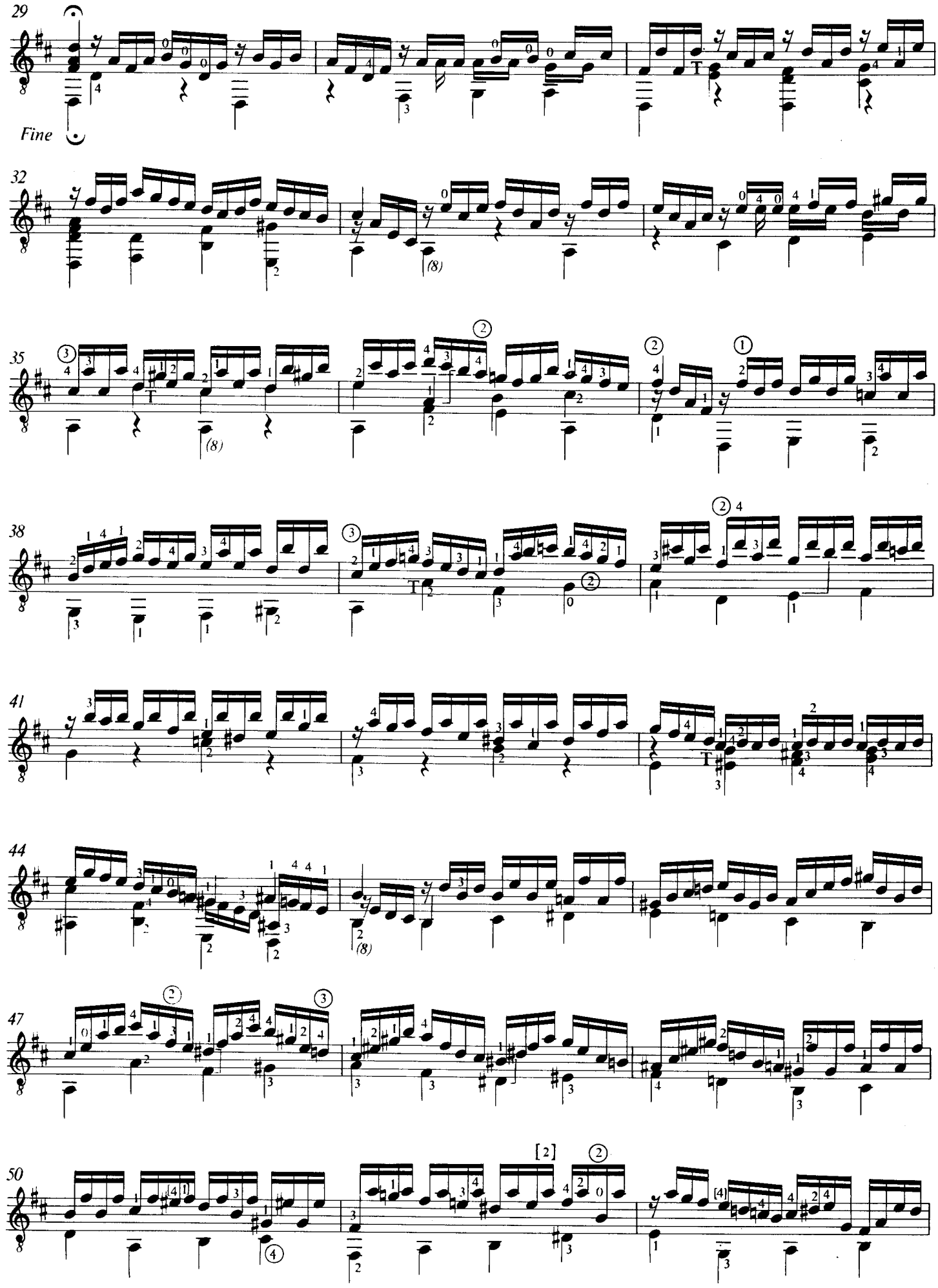
29
Fine
32
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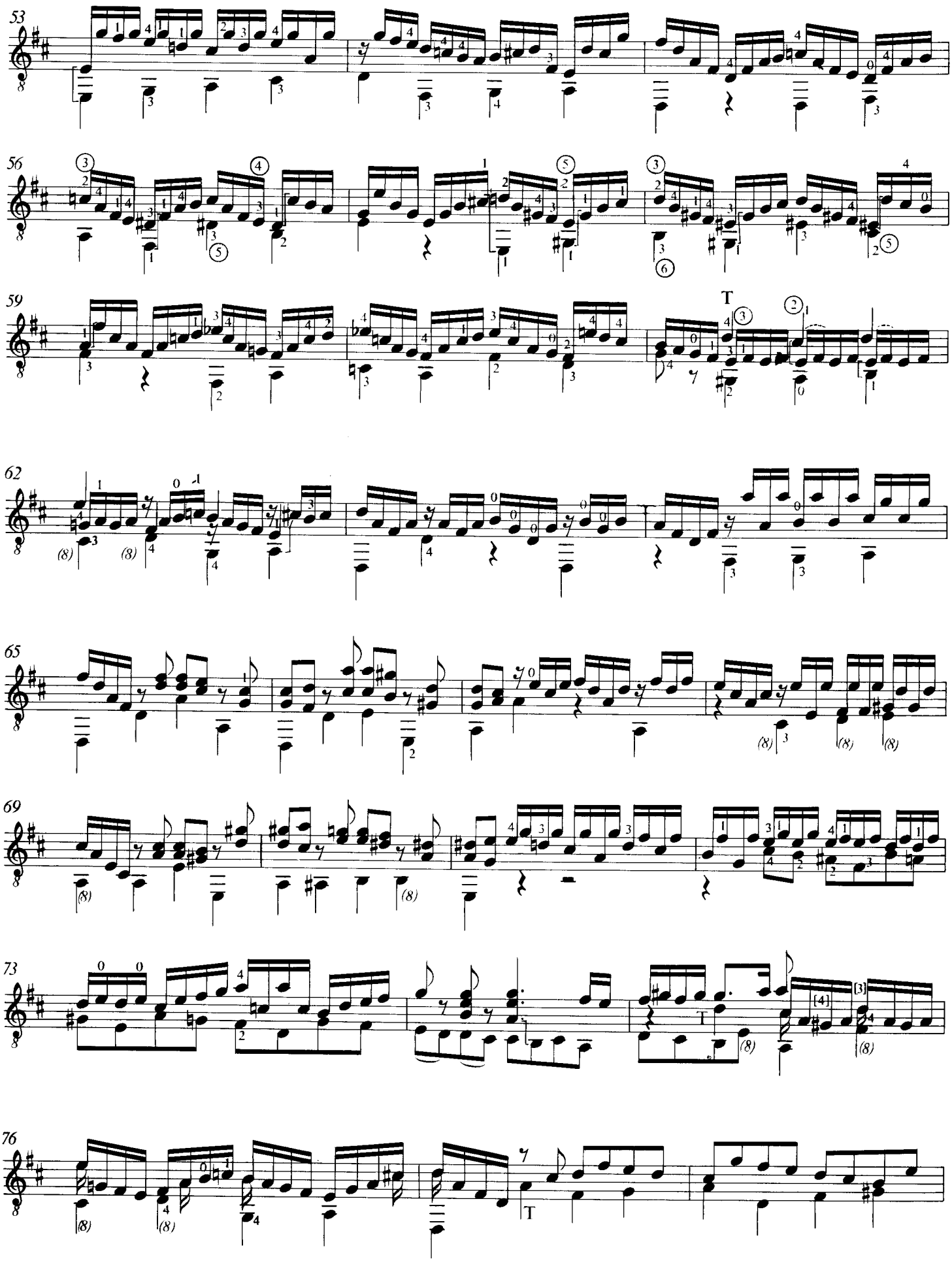
38
41
44
47
50


53
56
59
T
62
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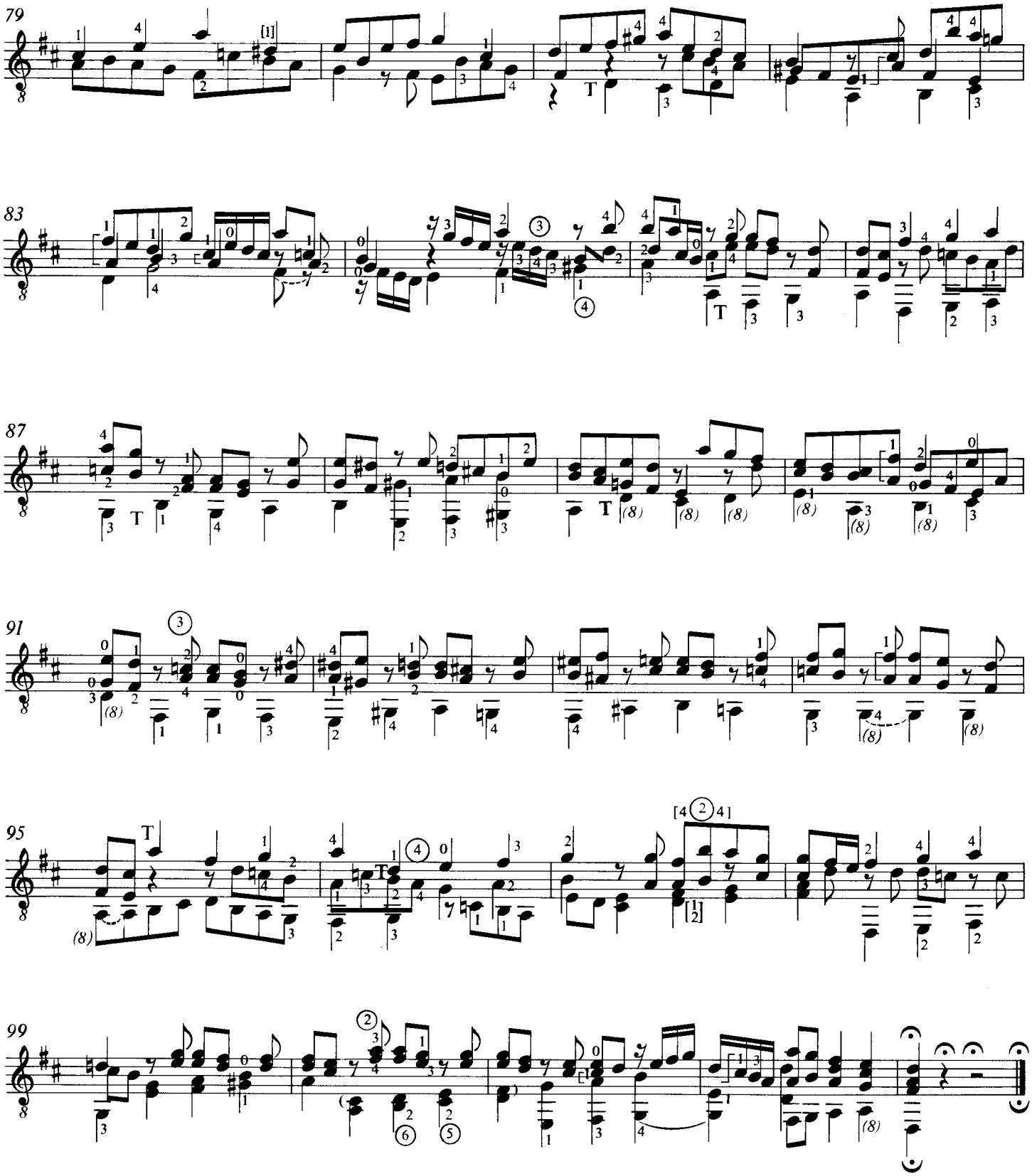
69
73
T
76
T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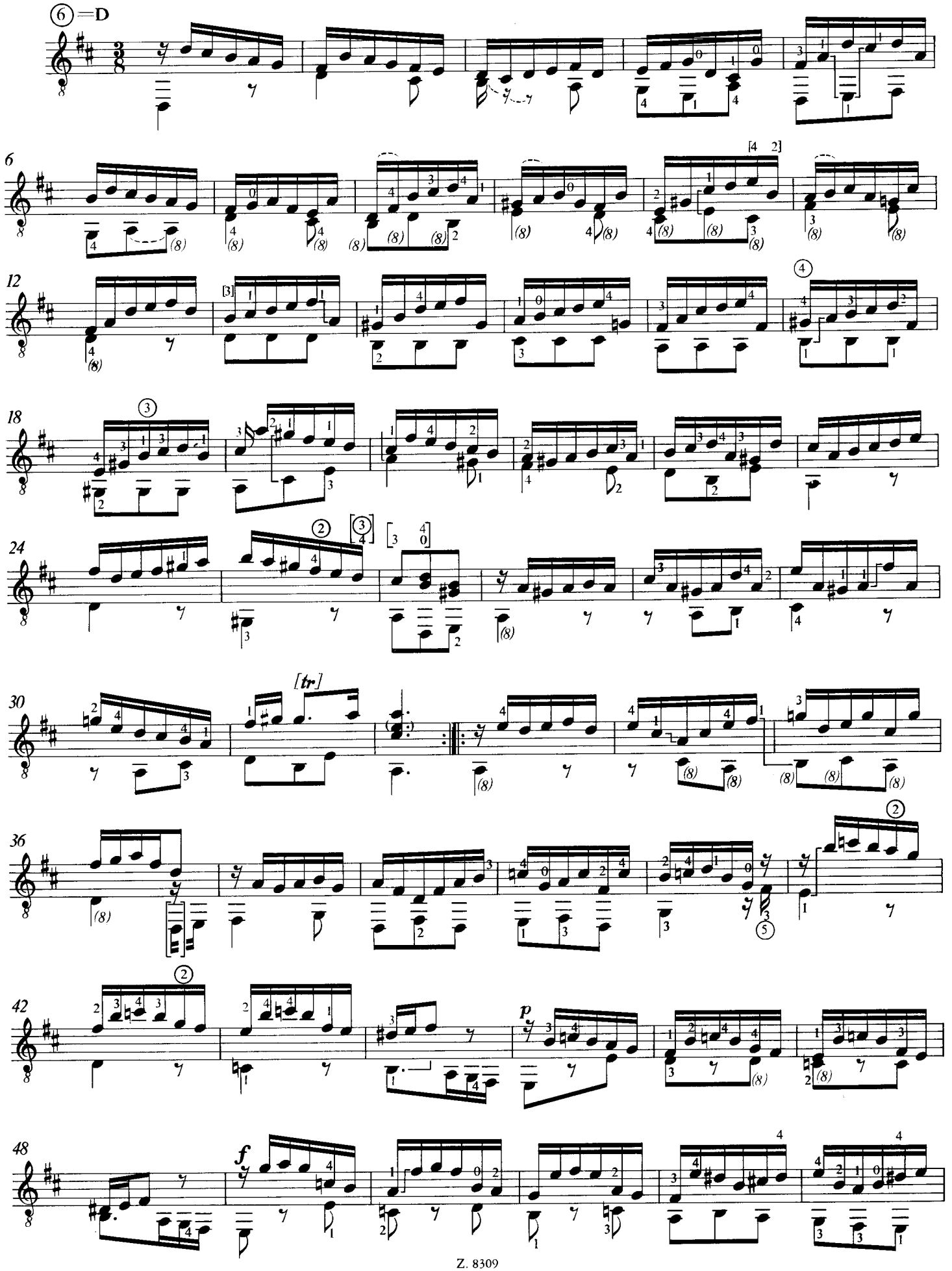
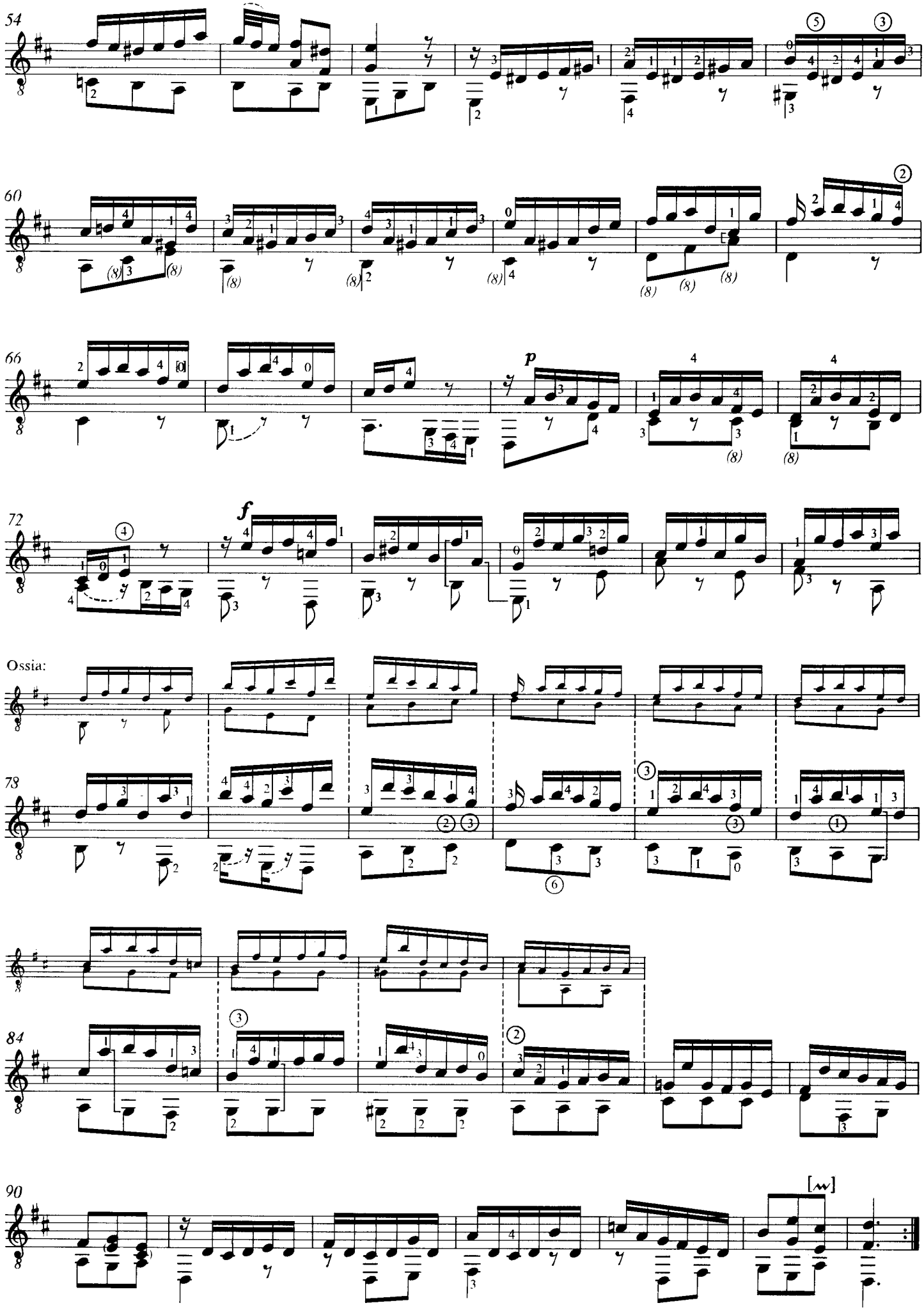
83
87
91
95
99

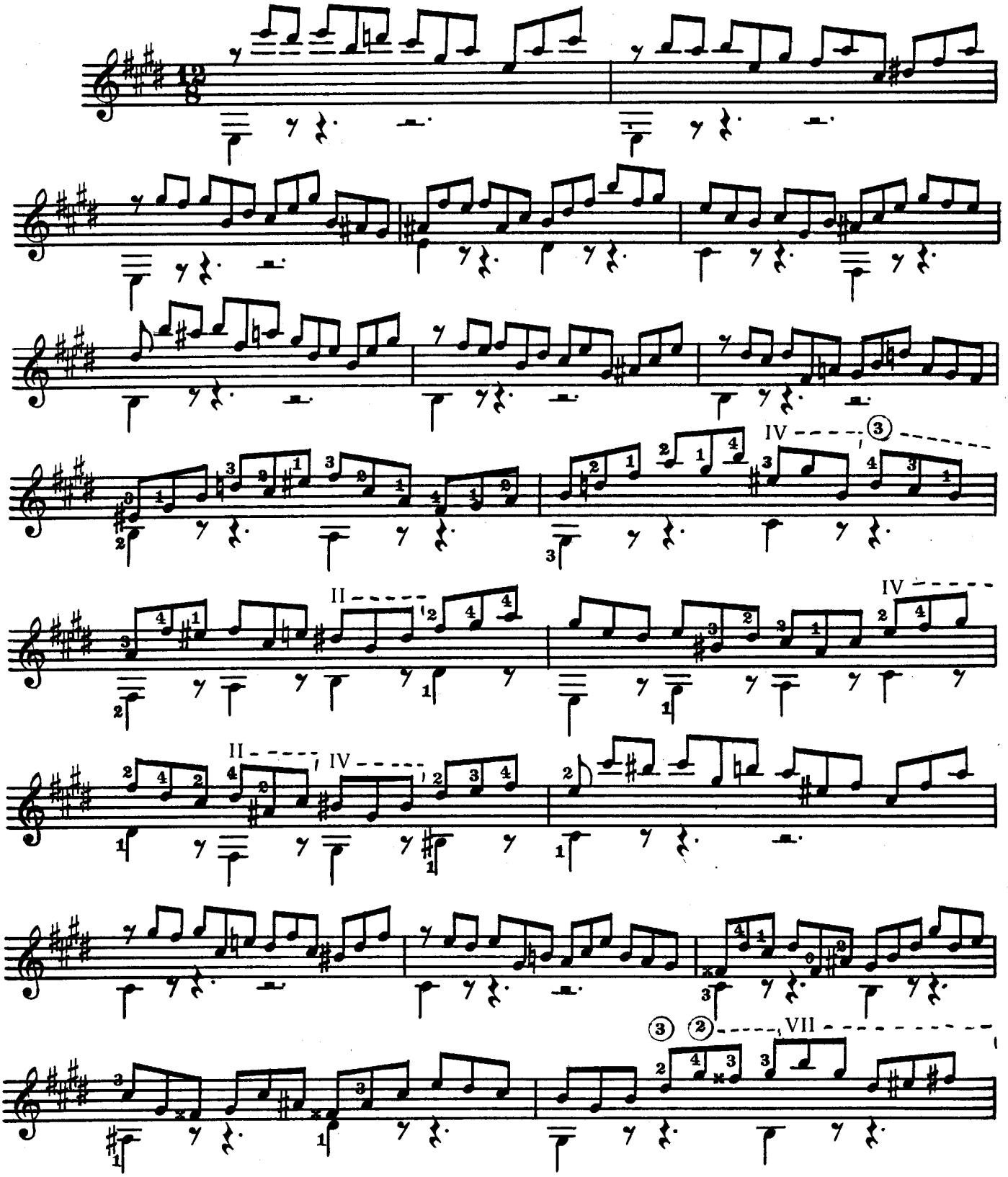
3. ALLEGRO



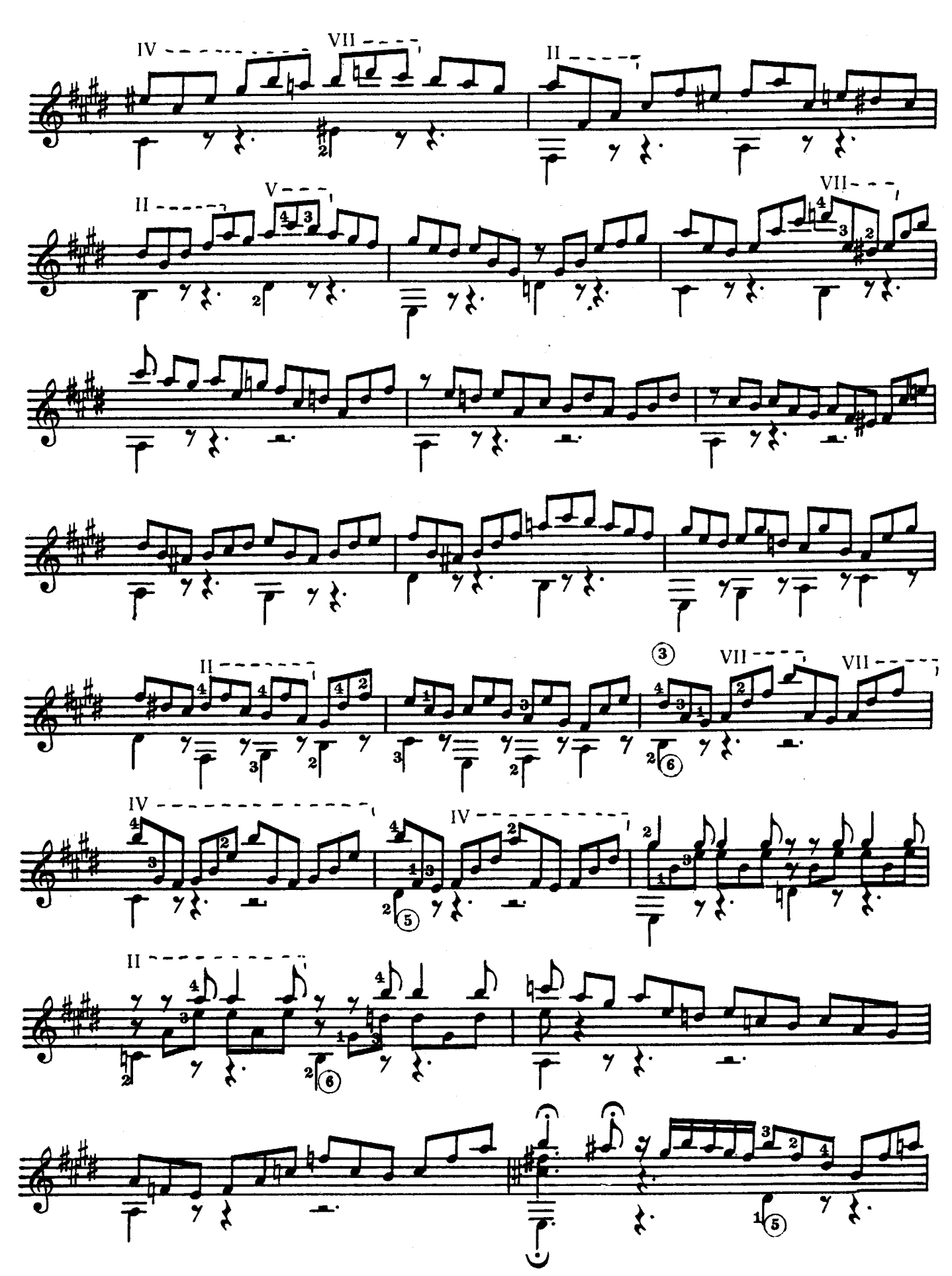

54
60
66
p
72
f
Ossia:
78
84
90
[w]

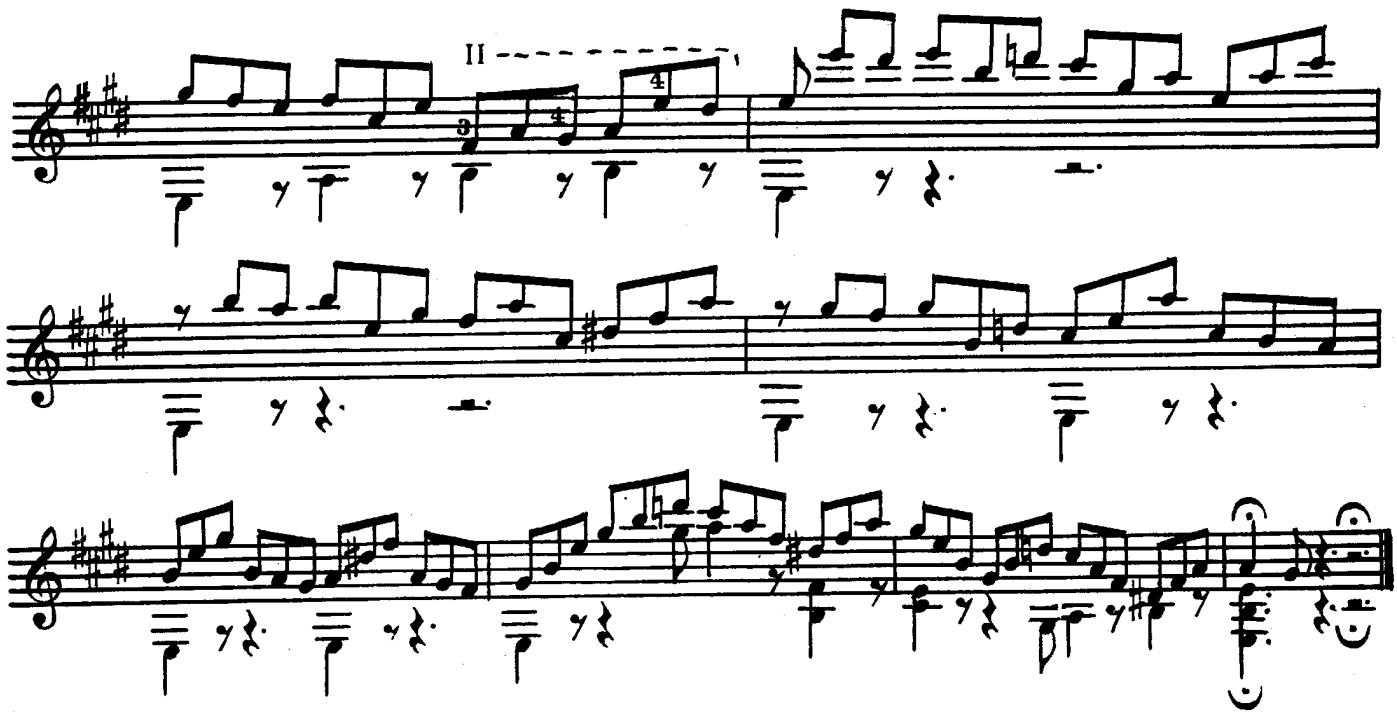
ПРЕЛЮДИЯ ФУГА

ПРЕЛЮДИЯ

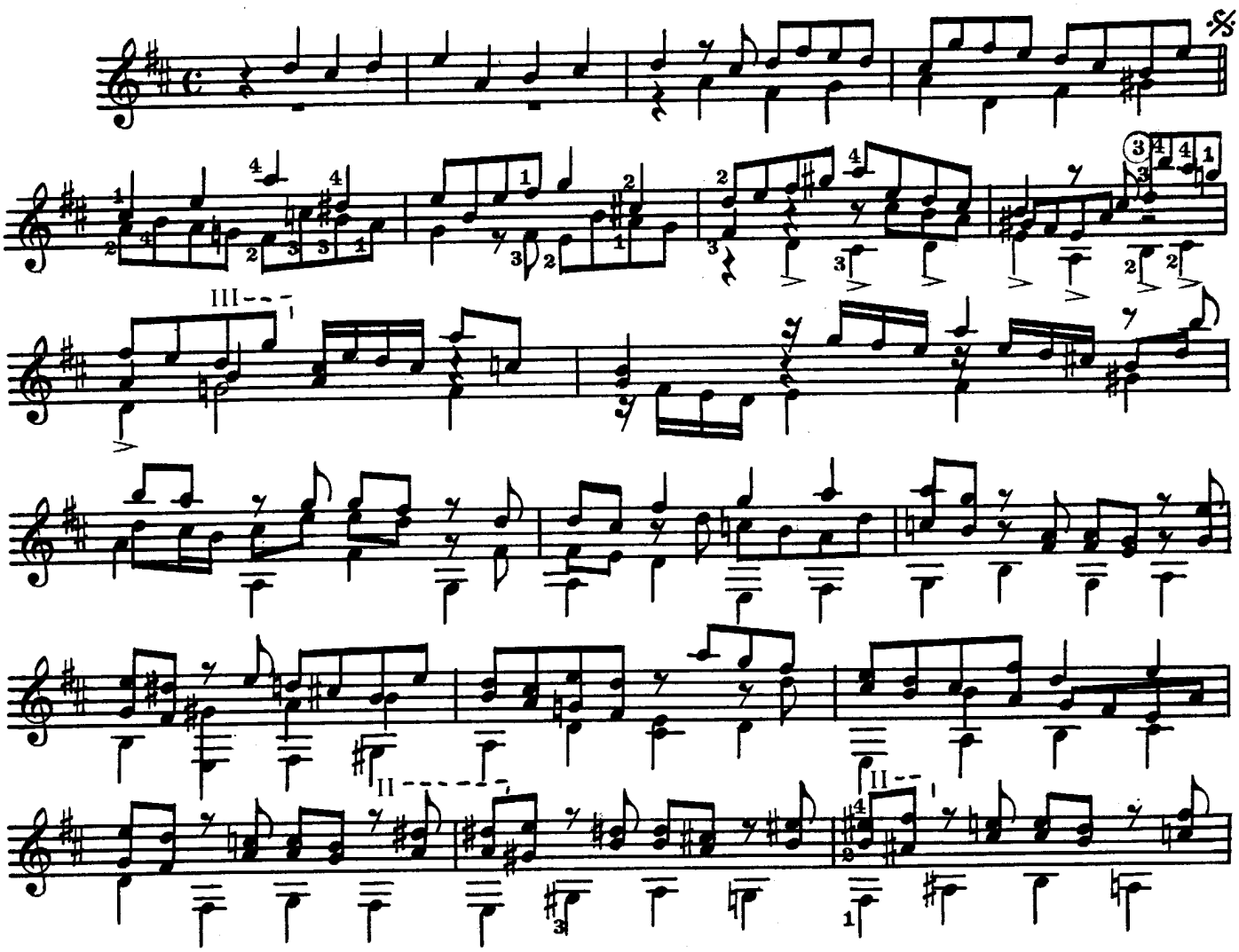


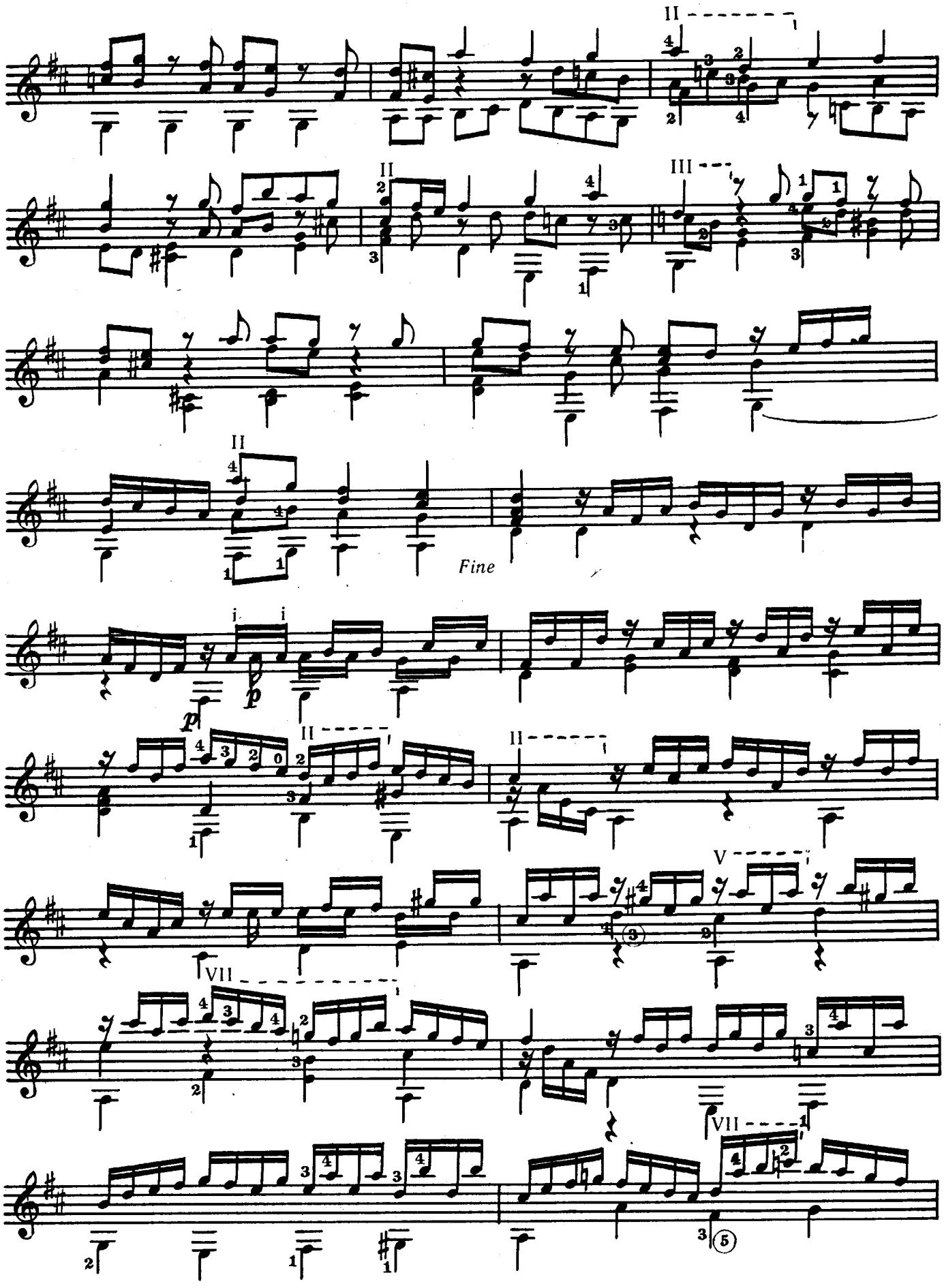
Тональность оригинала Es-dur

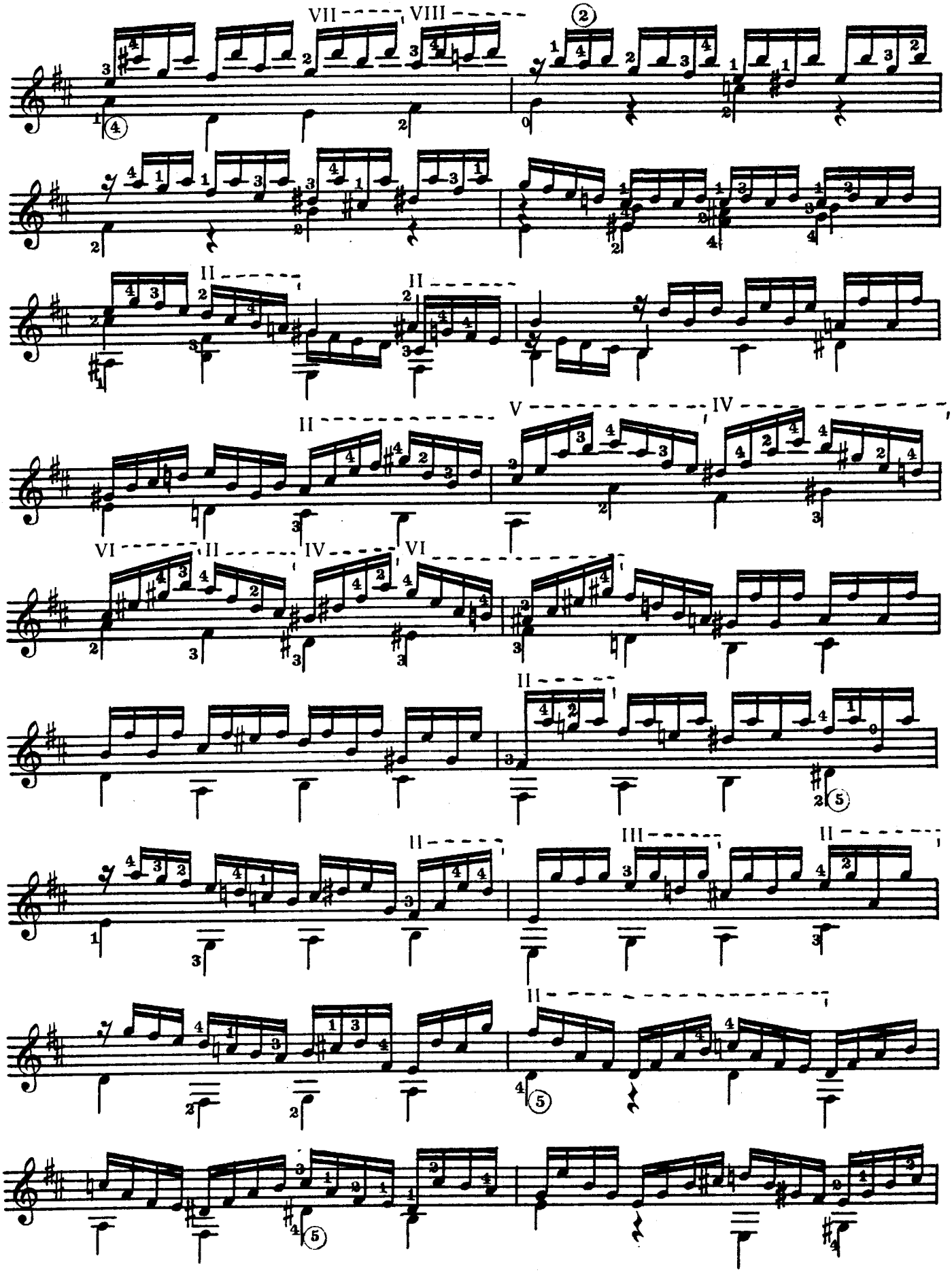


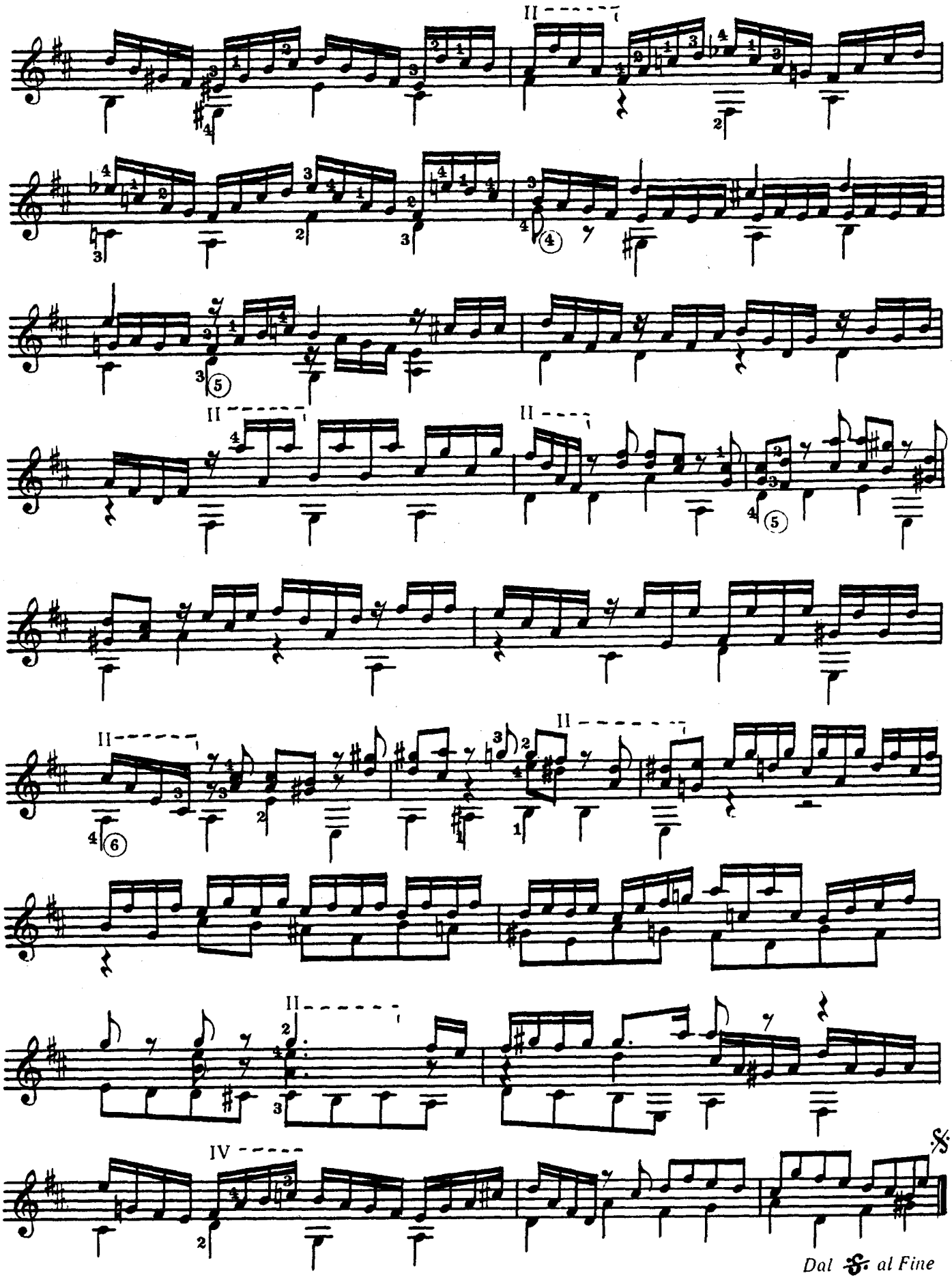


ФУГА

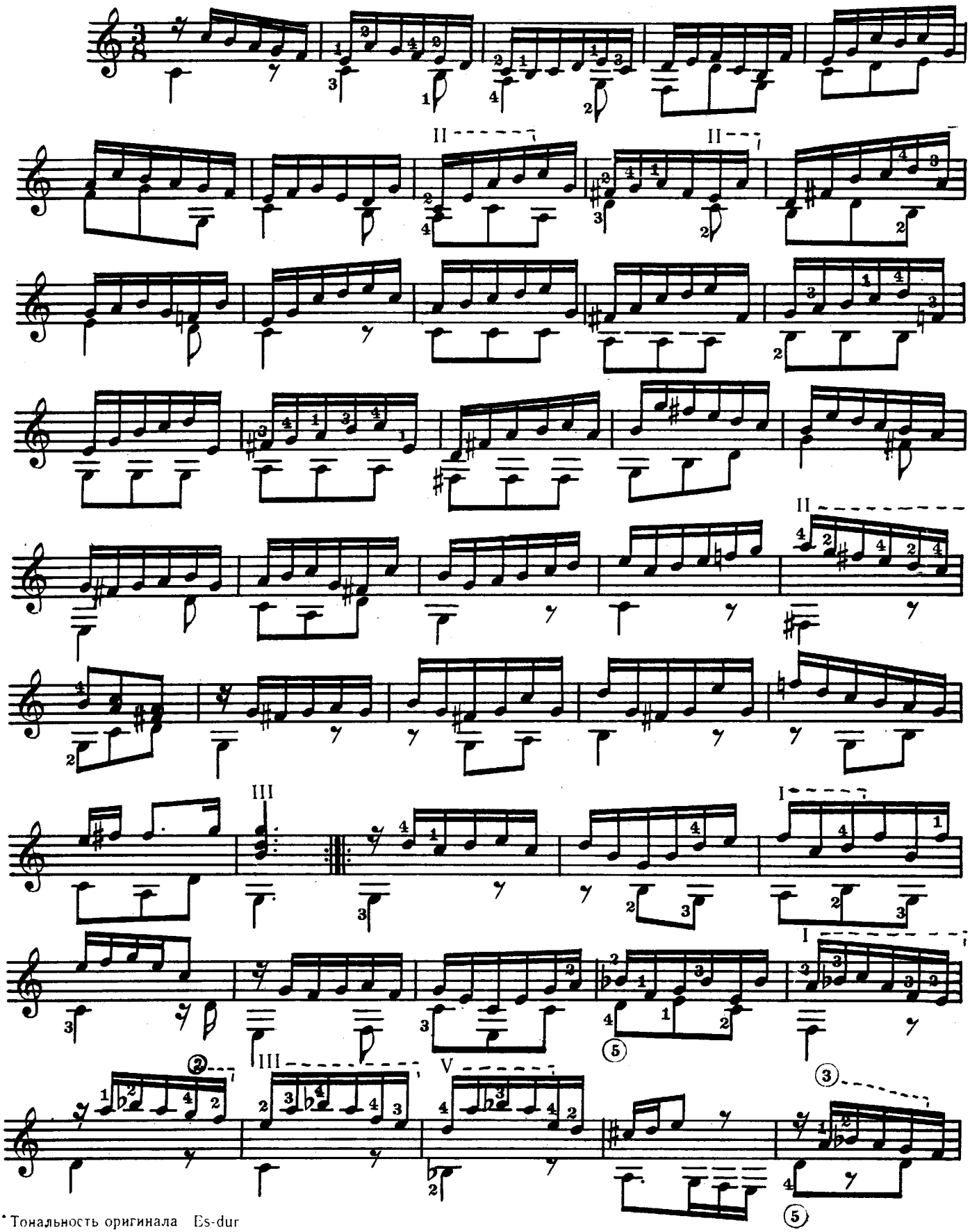



II
II
III
II
Fine
p
p
II
II
V
VII
VII

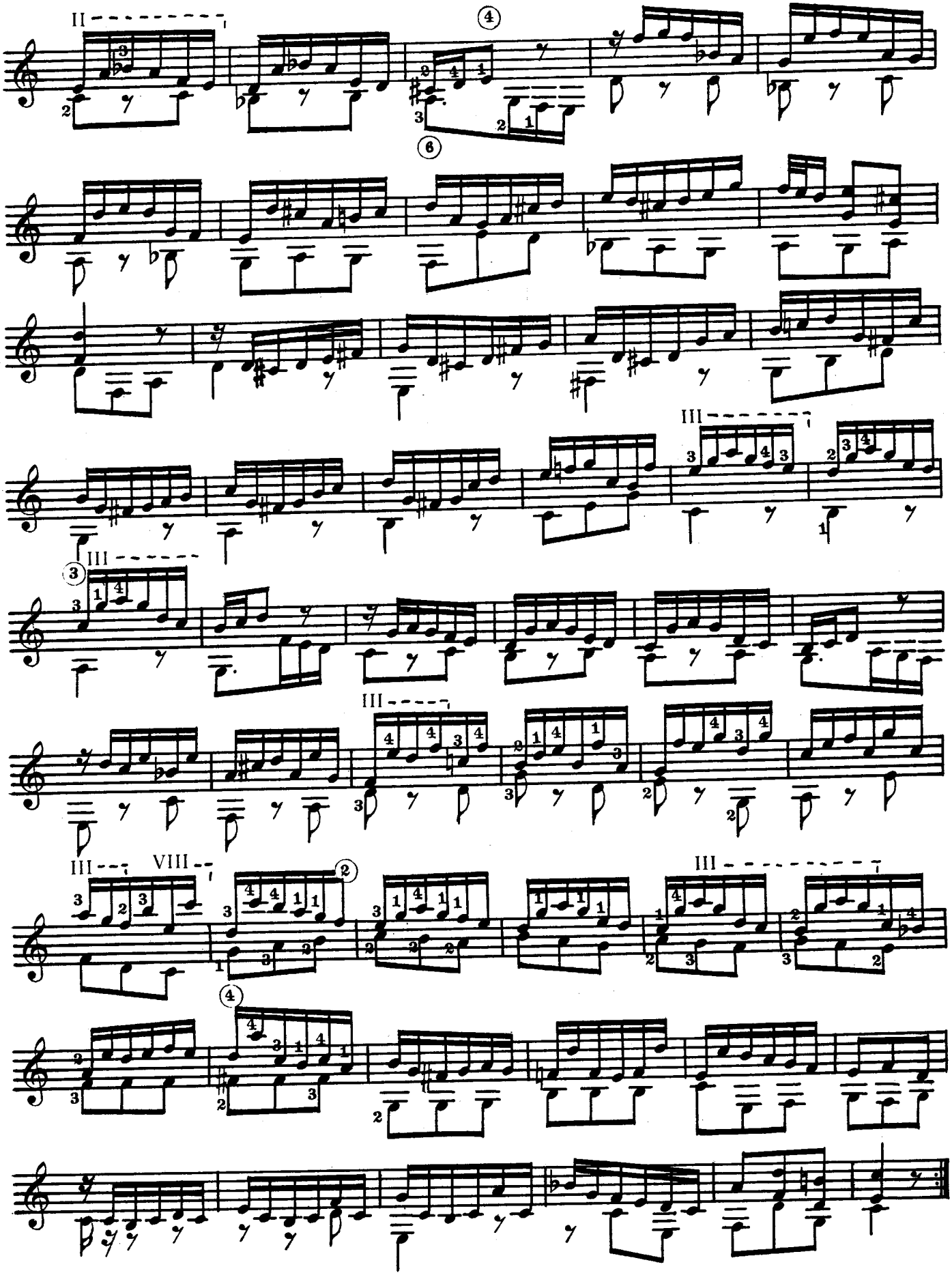

VII
VIII
II
II
II
V
IV
VI
II
IV
VI
II
II
III
II
II


II
II
II
II
II
II
IV
Dal 𝄋 al Fine

АЛЛЕГРО*



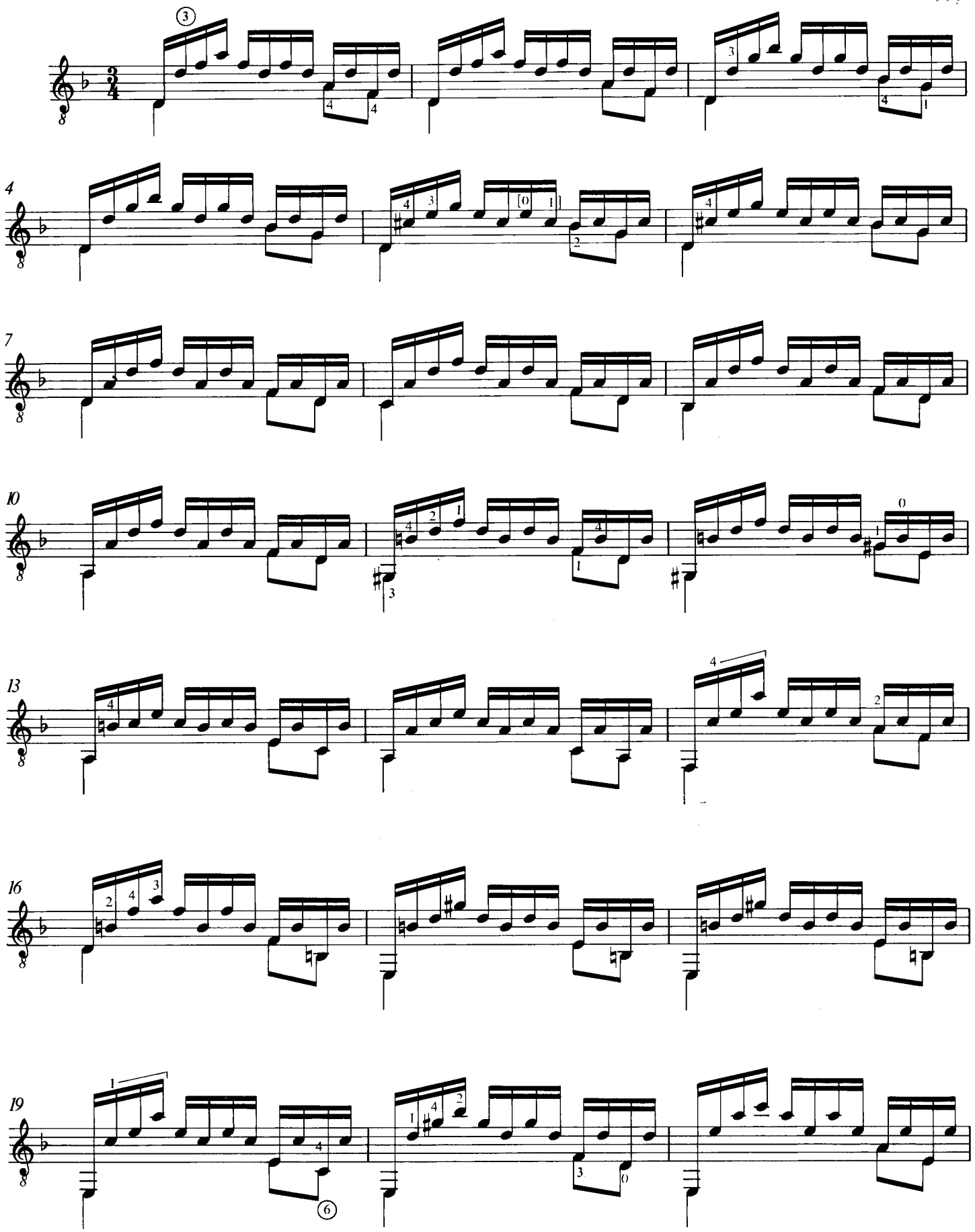
* Тональность оригинала Es-dur

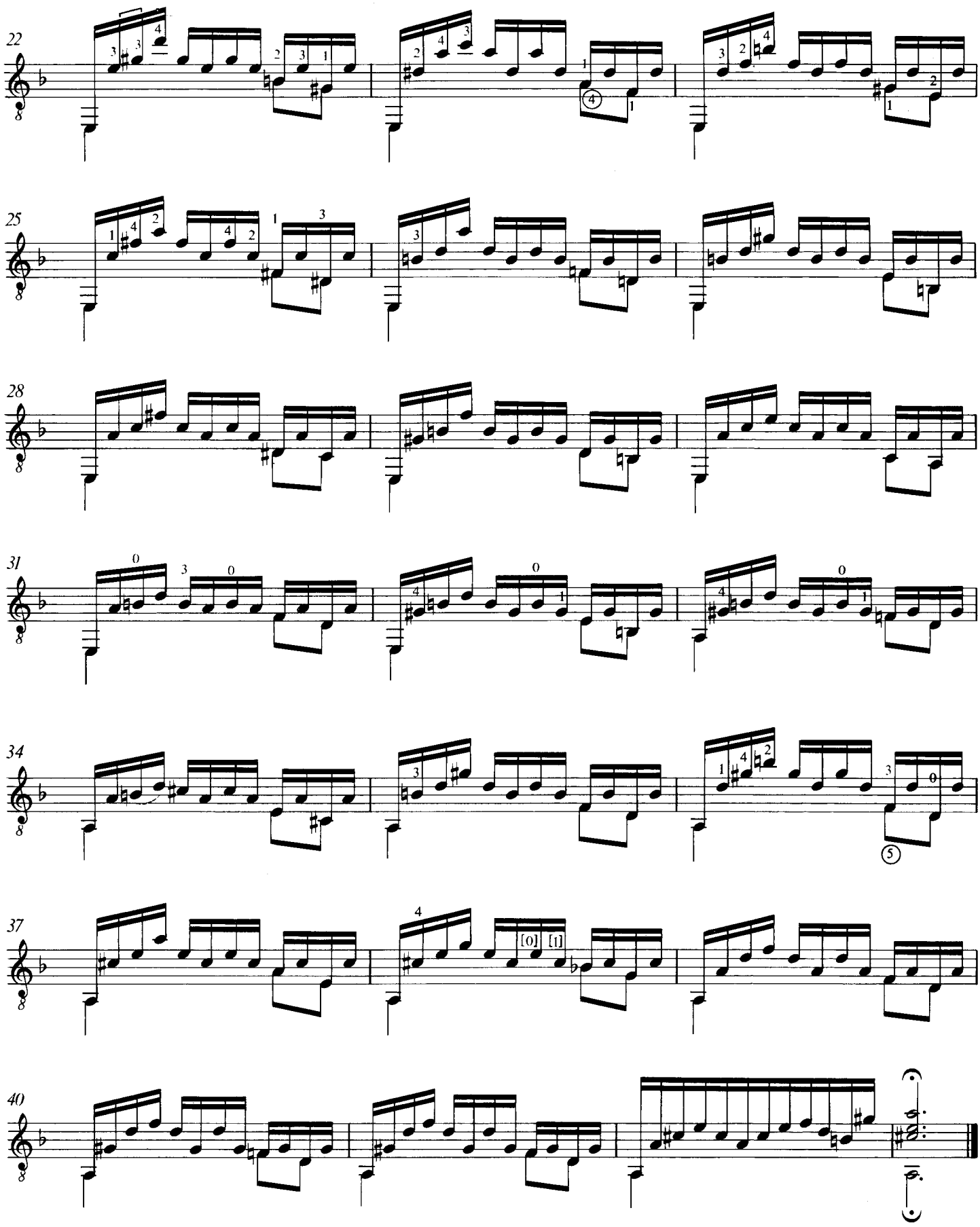


PRÄLUDIUM

(Orig.: c-Moll)

BWV 999

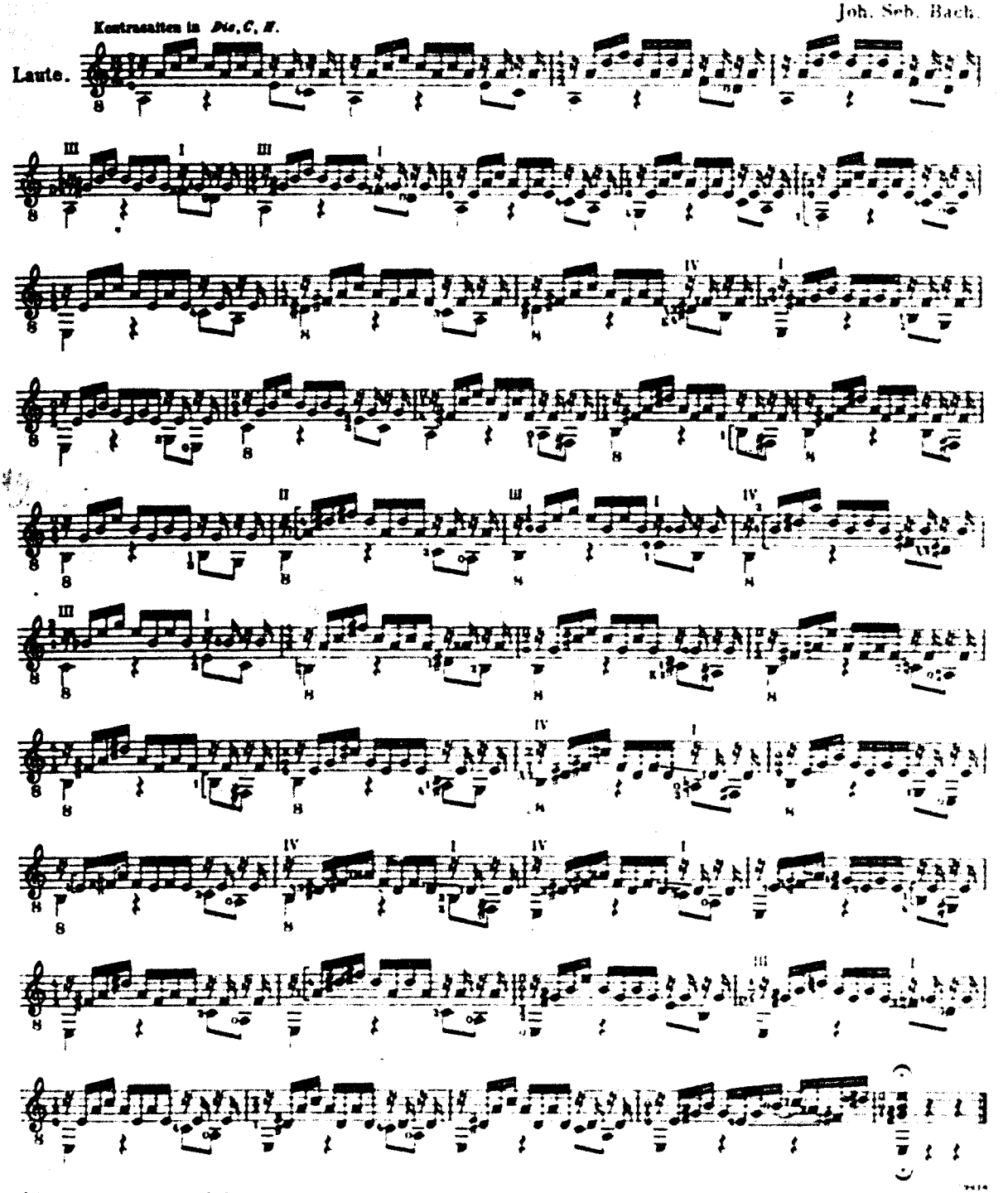



22
25
28
31
34
37
40

PRÄLUDIUM.

(Originaltonart: C moll.)

Joh. Seb. Bach.



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ПРЕЛЮДИЯ

И. С. БАХ

Переложение А. Сеговии

Moderato [Умеренно]

I V I

f *p*

II II

V VII

mf

VII IX

VIII

f

V

II I

mf

II

VII

V

I

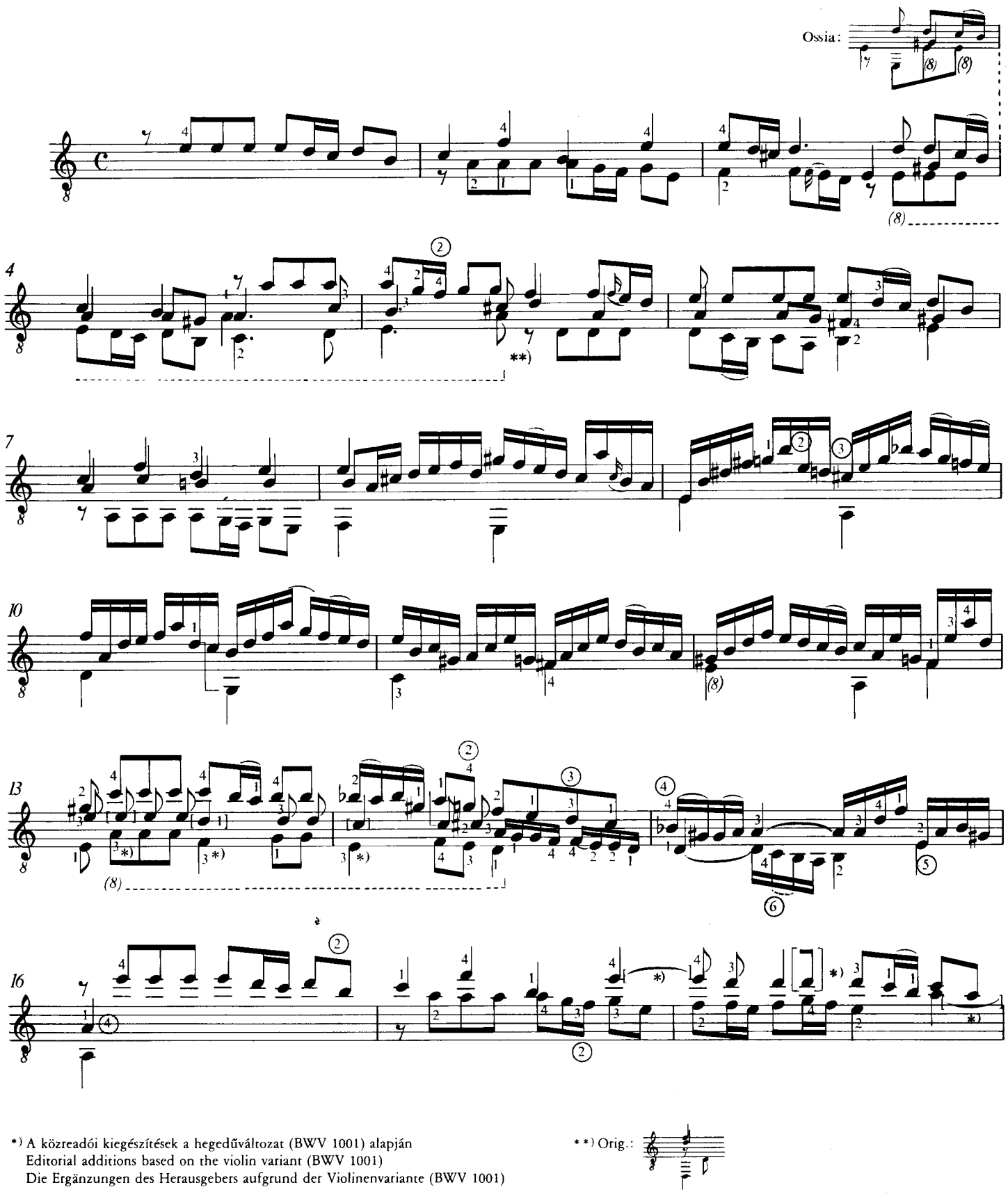
[rall.]

f

FUGE*)

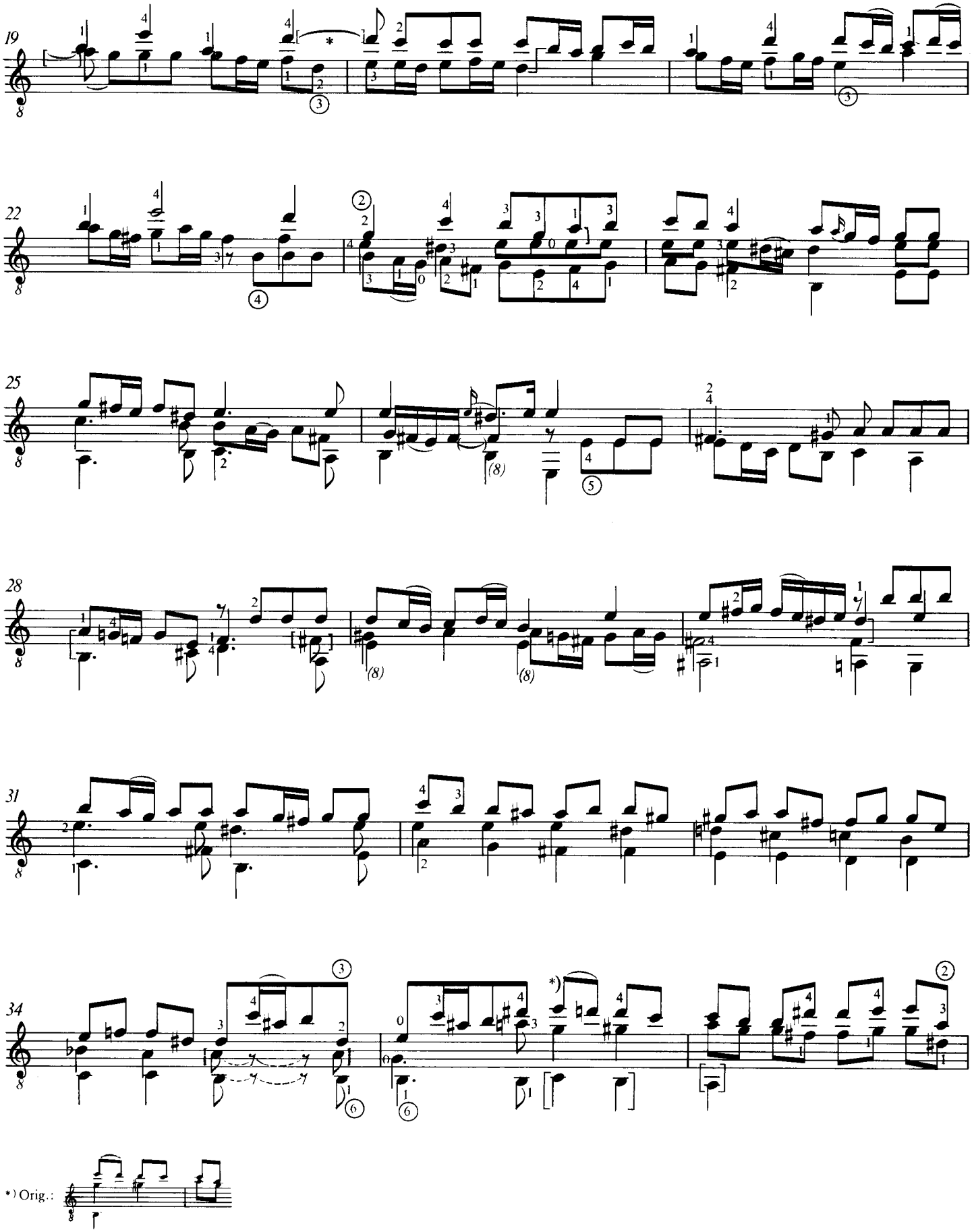
(Orig.: g-Moll)

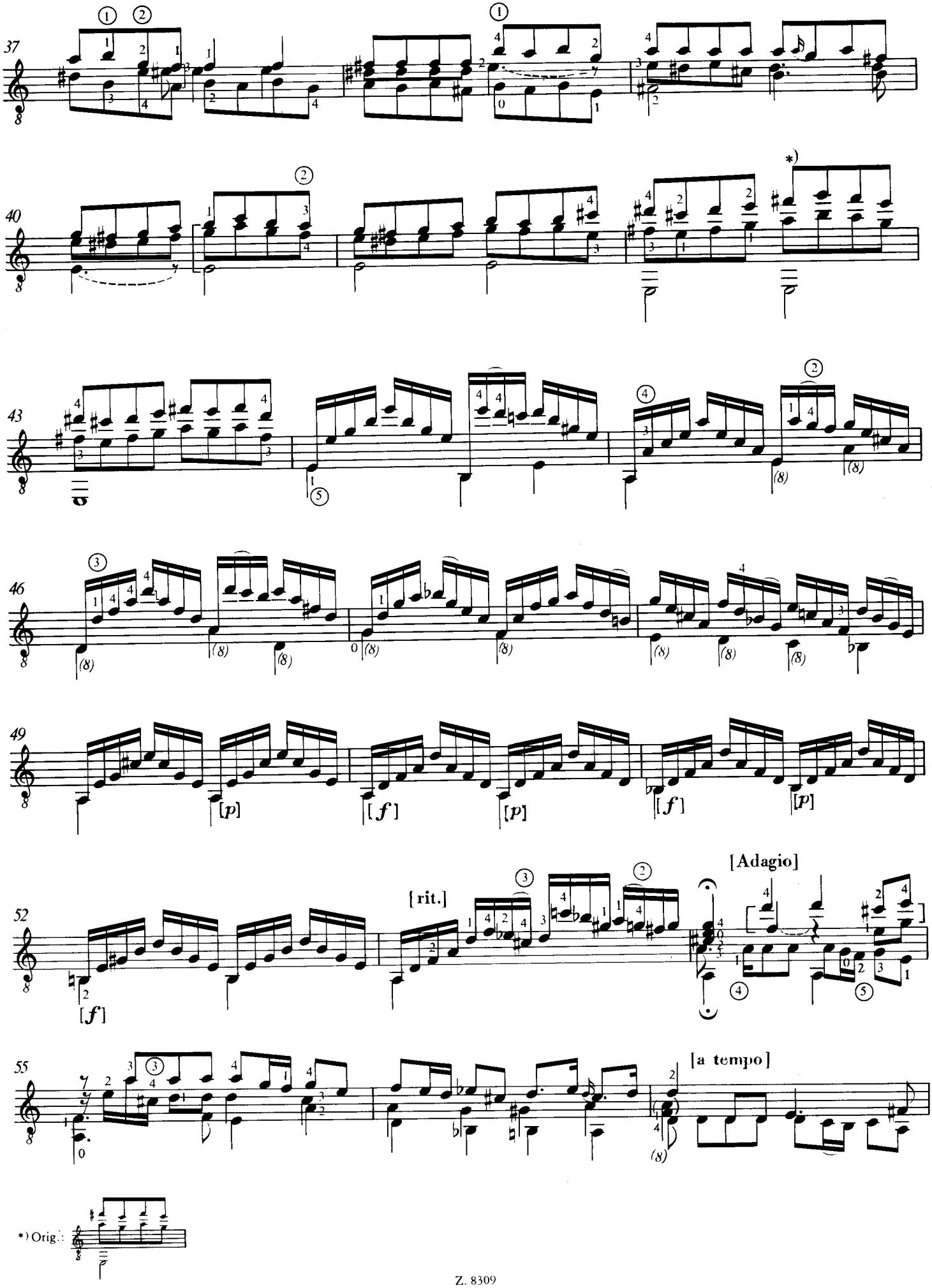
BWV 1000

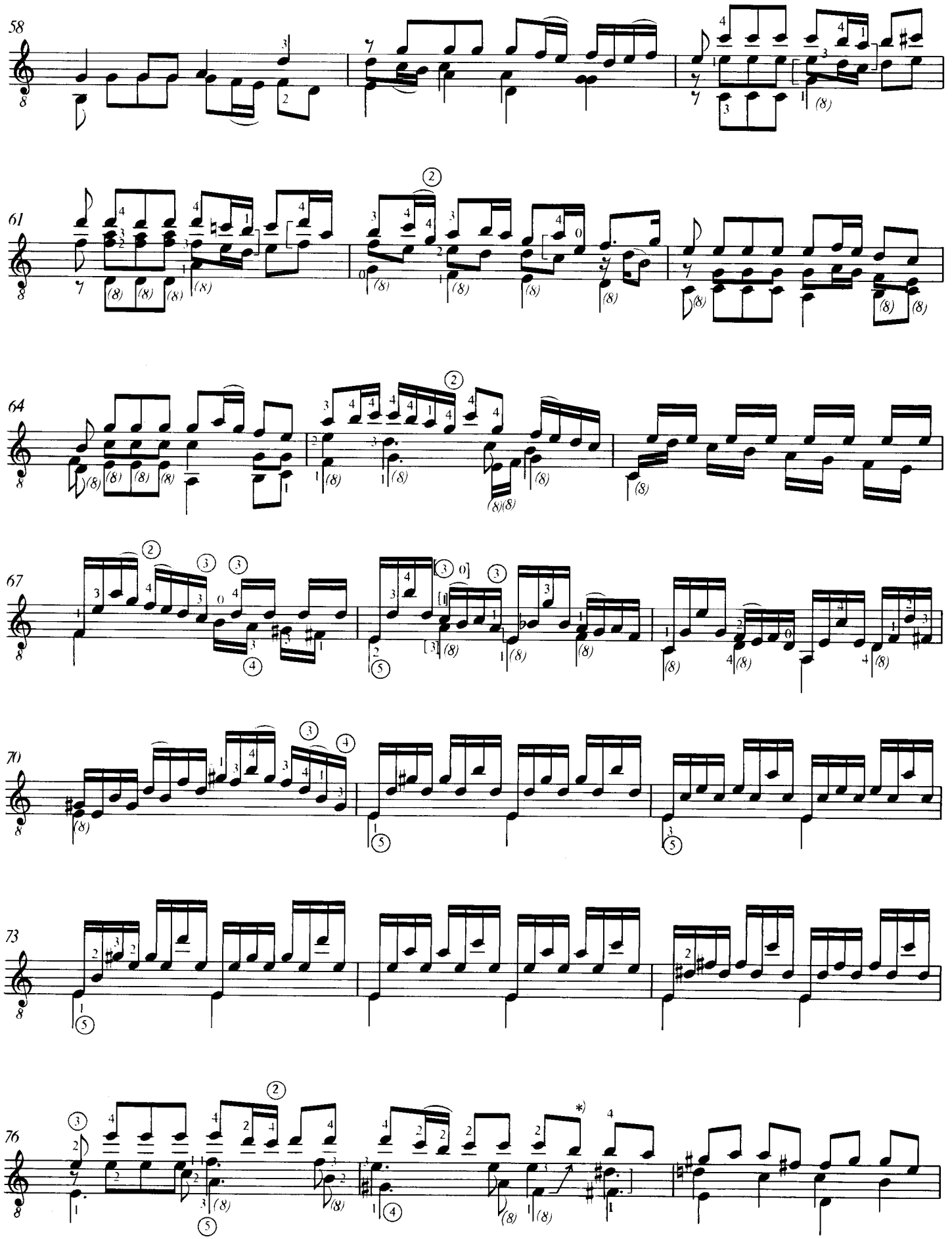


*) A közreadói kiegészítések a hegedűváltozat (BWV 1001) alapján
Editorial additions based on the violin variant (BWV 1001)
Die Ergänzungen des Herausgebers aufgrund der Violinenvariante (BWV 1001)

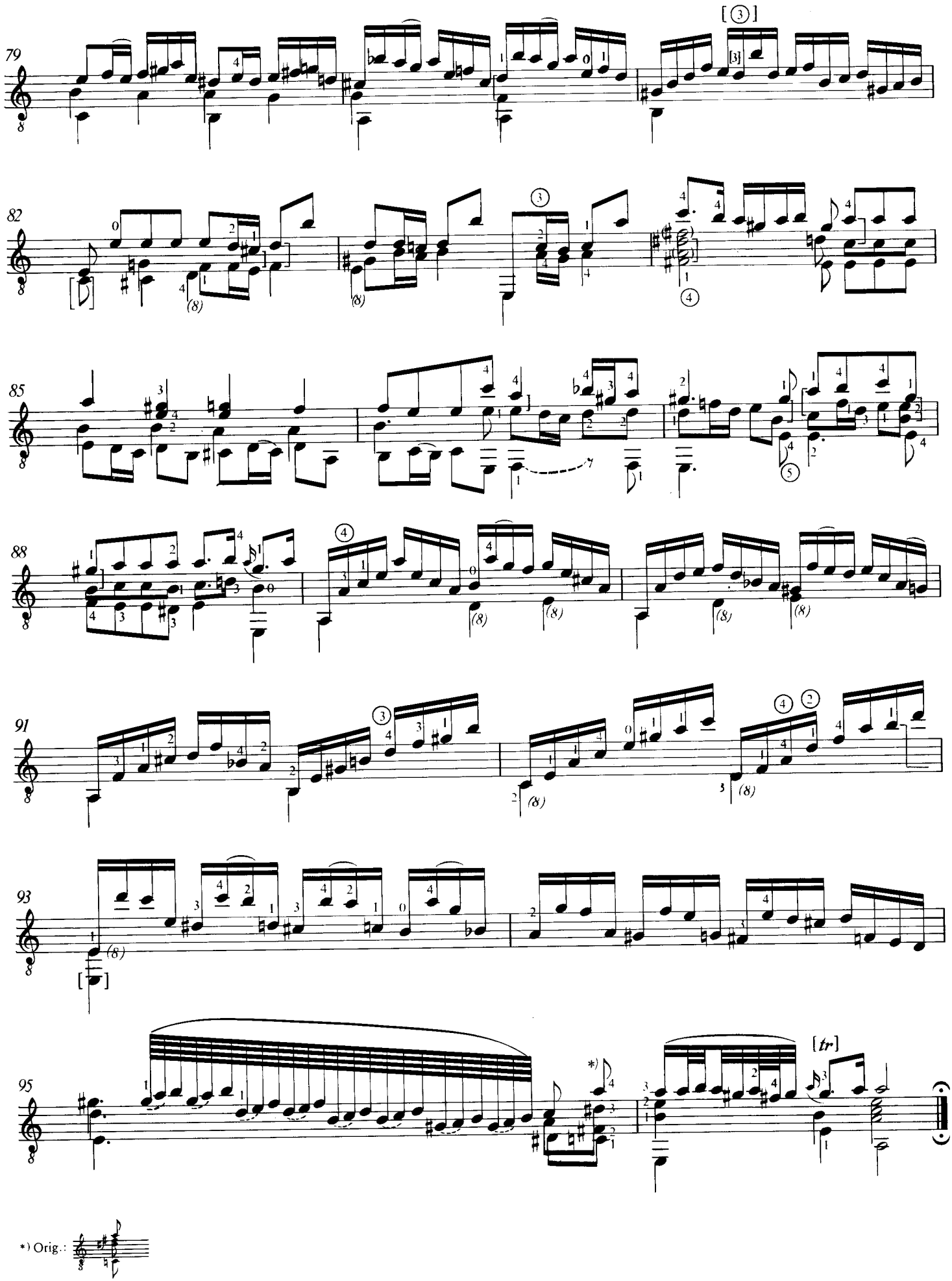
**) Orig.:


19
22
25
28
31
34
*) Orig.:


37
40
*)
43
46
(8)
49
[p]
[f]
52
[rit.]
[Adagio]
[a tempo]
55
*) Orig.:

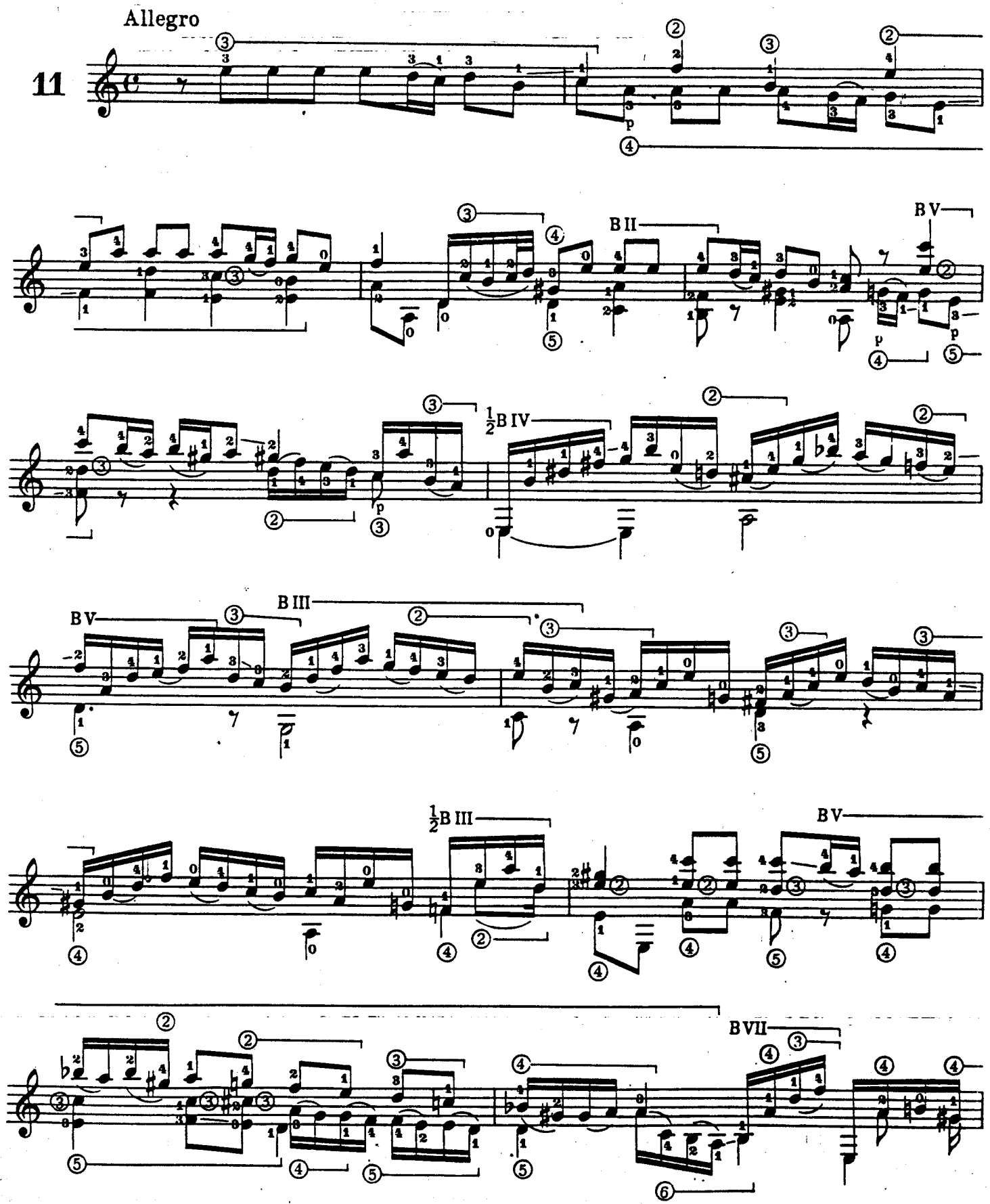


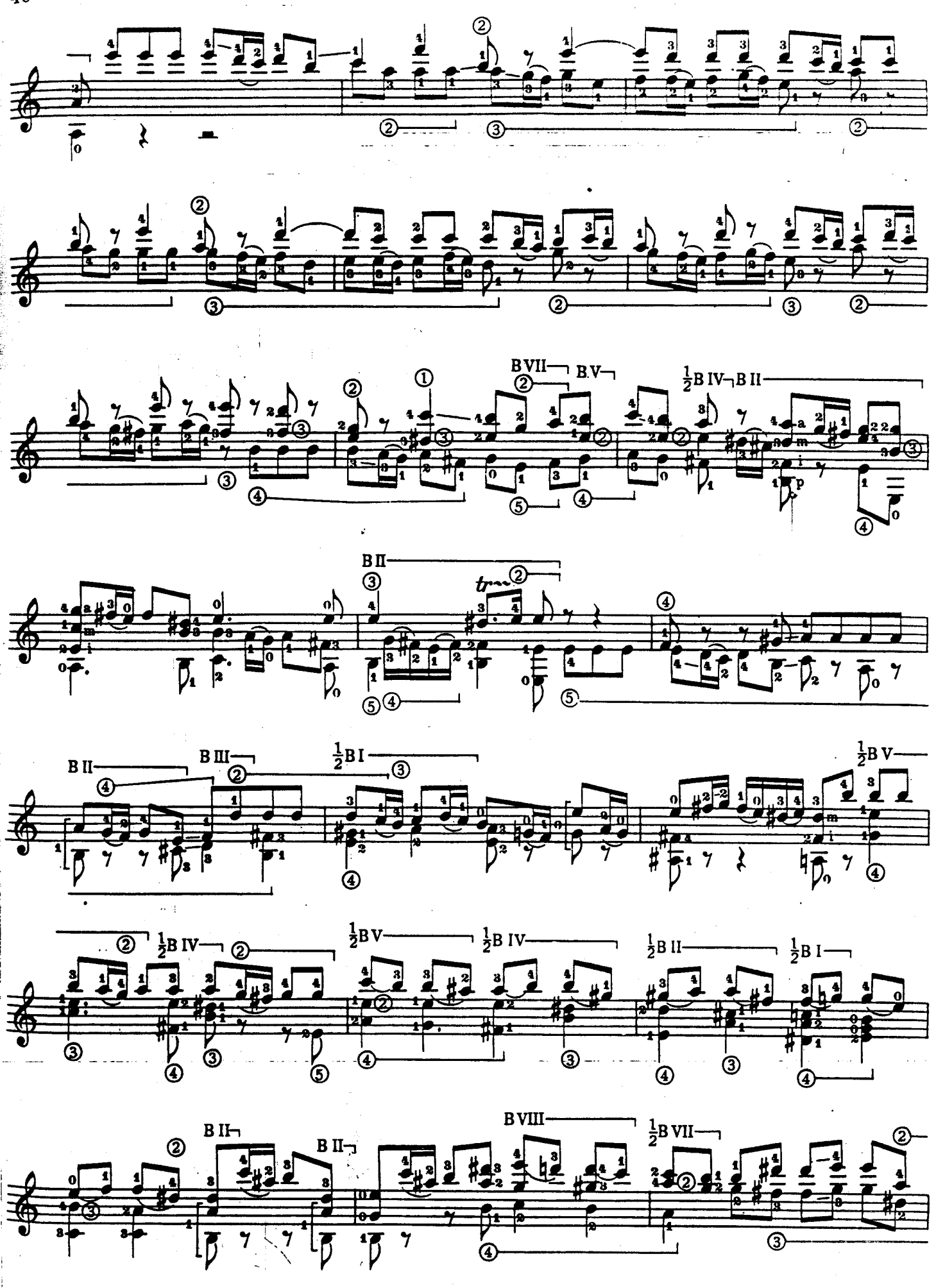
*) Ferde barré
Oblique barré
Schräges Barré

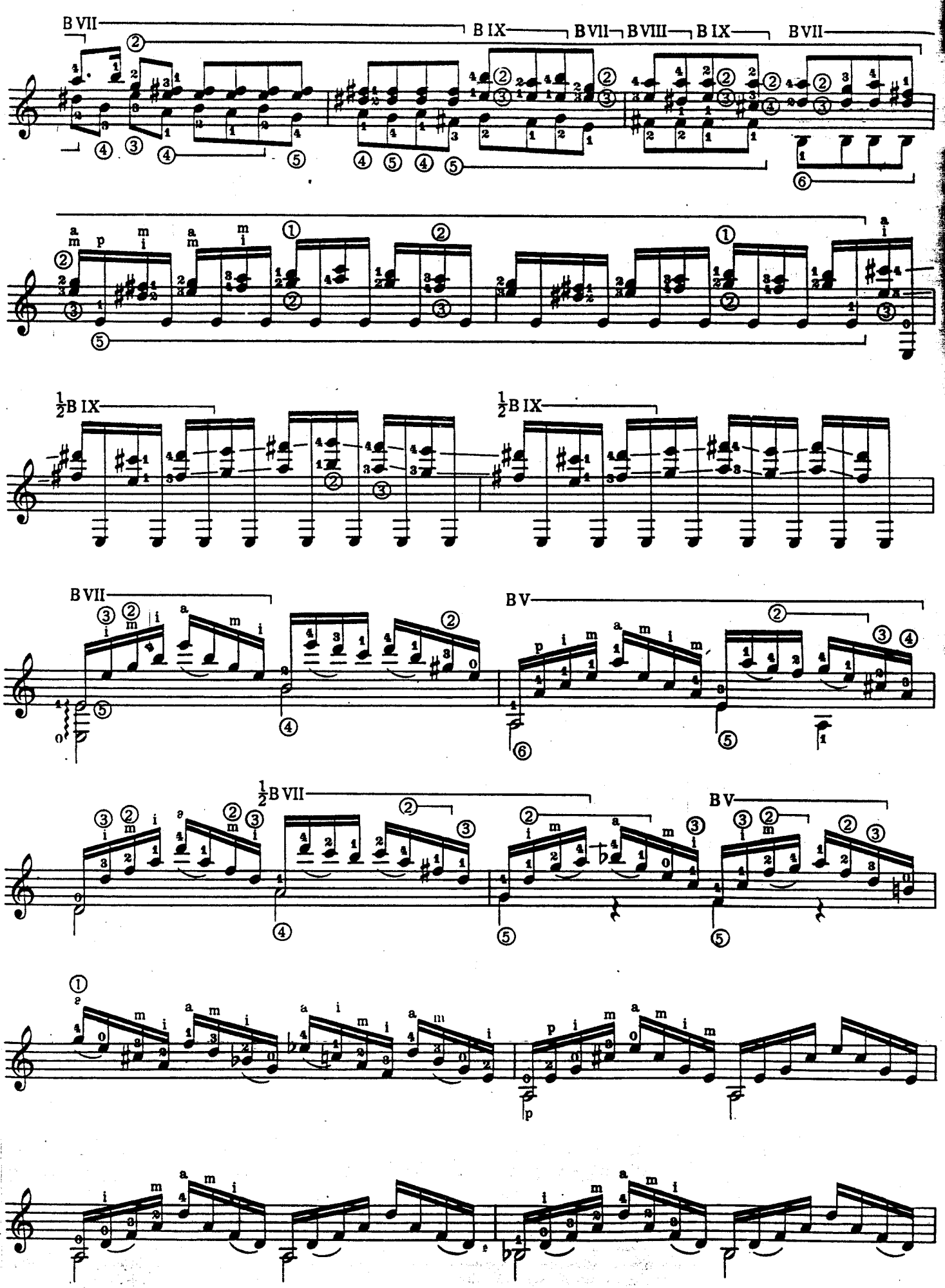

79
82
85
88
91
93
95
[tr]
*) Orig.:

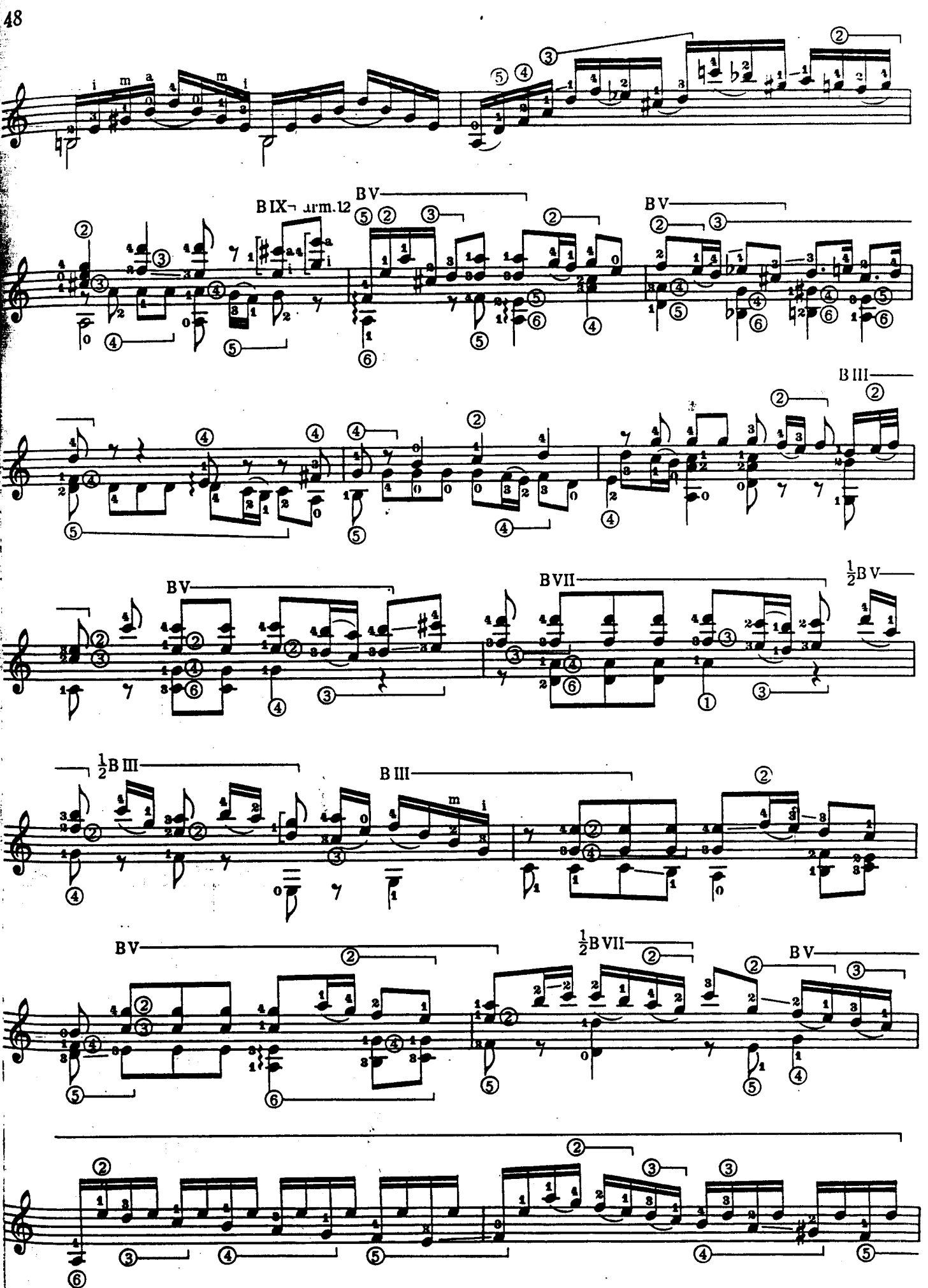
J. S. Bach

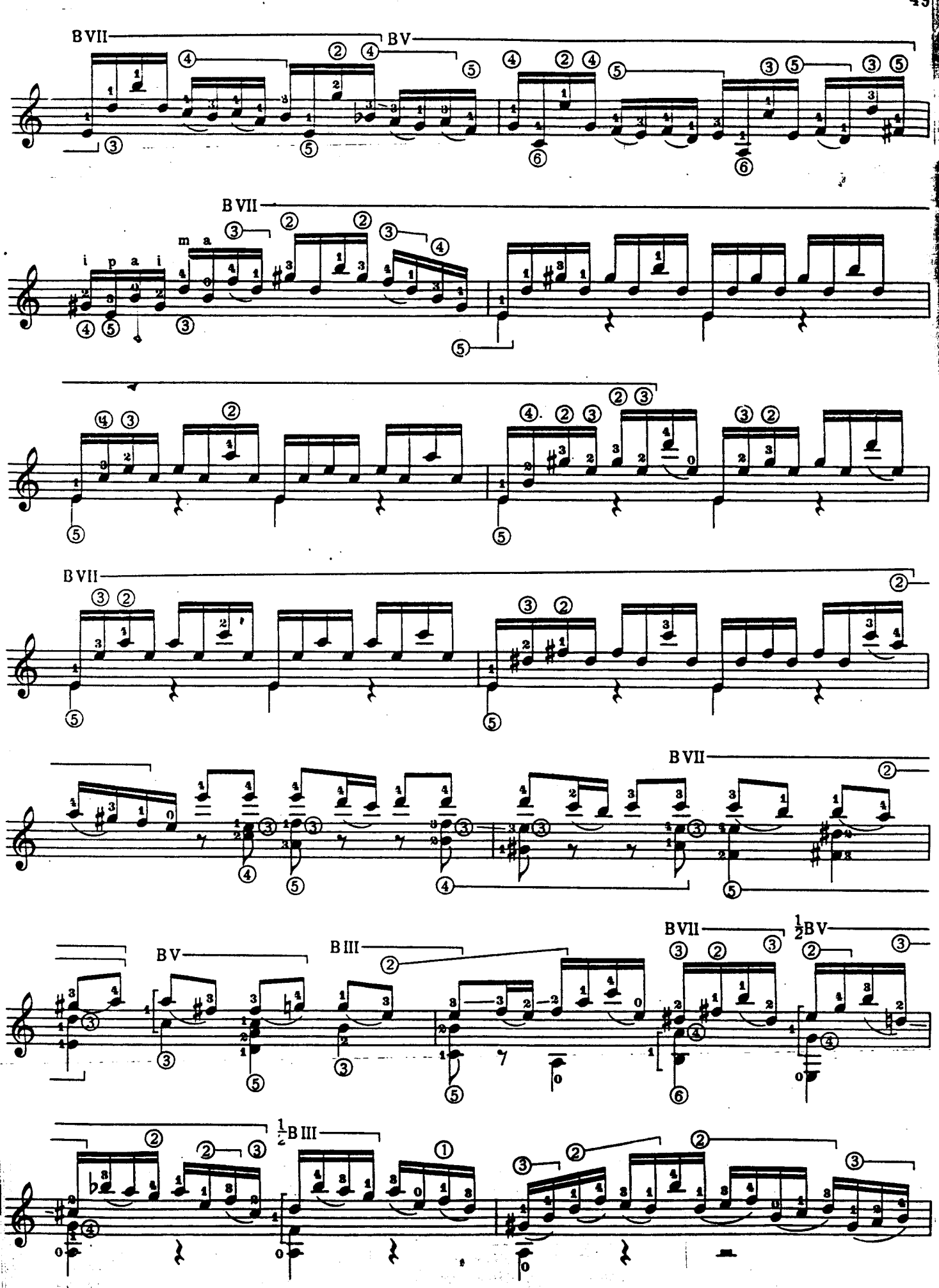
FUGA

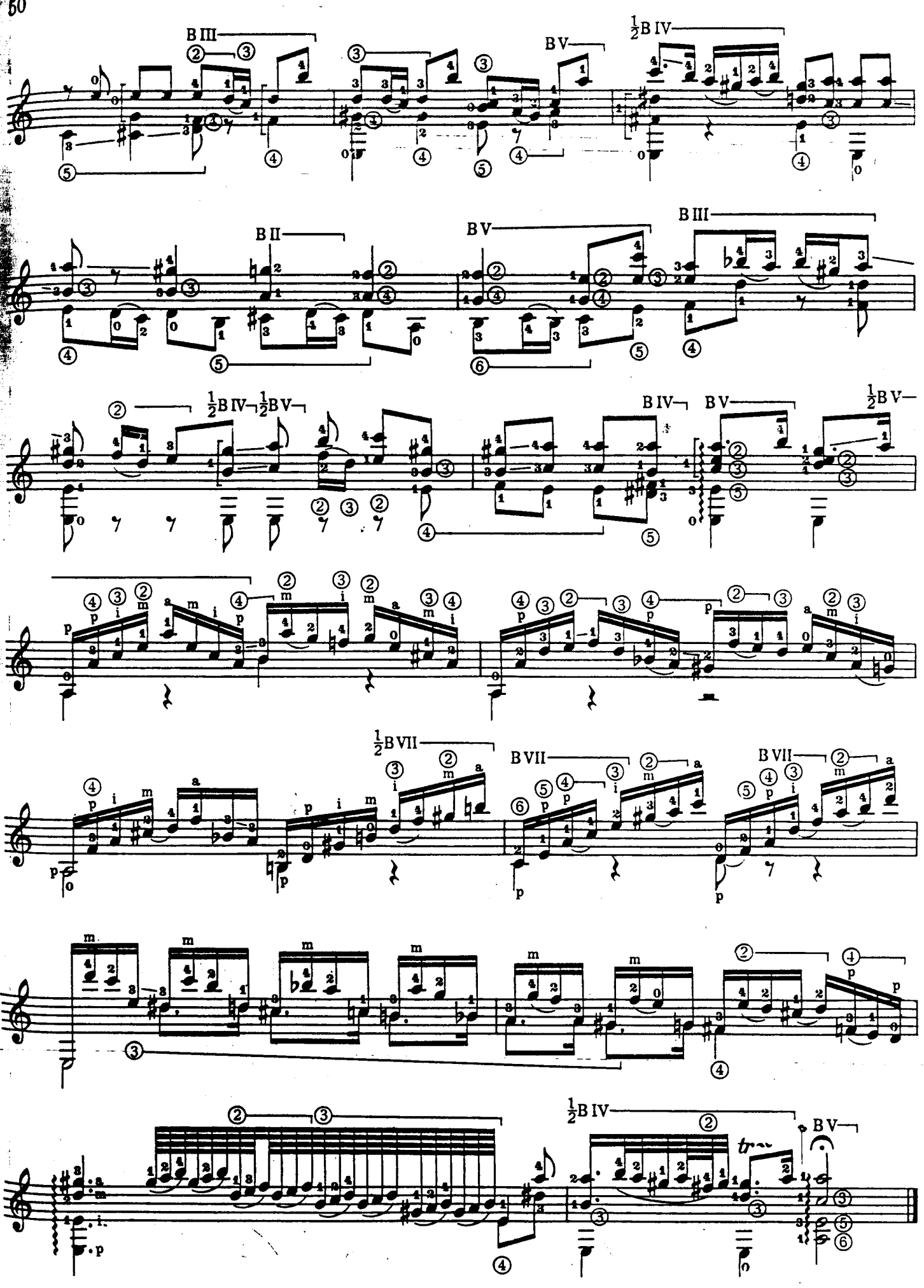



B VII
B V
½B IV
B II
B II
tr
B II
B III
½B I
½B V
½B IV
½B V
½B IV
½B II
½B I
B II
B II
B VIII
½B VII


B VII
B IX
B VII
B VIII
B IX
B VII
½B IX
½B IX
B VII
B V
½B VII
B V

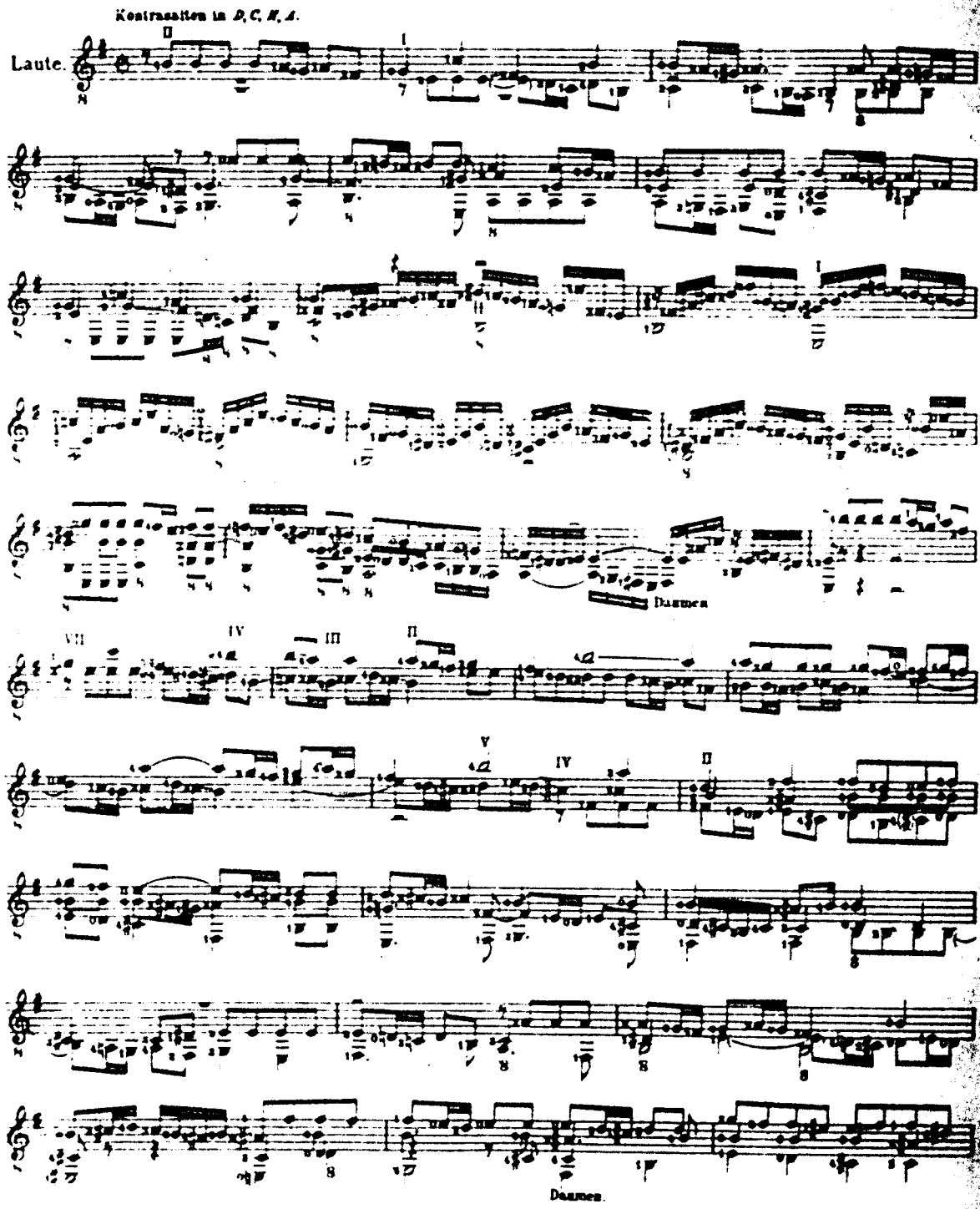

BIX¬ arm.12
BV
BV
BV
BIII
BV
BVII
½BV
½BIII
BIII
BV
½BVII
BV

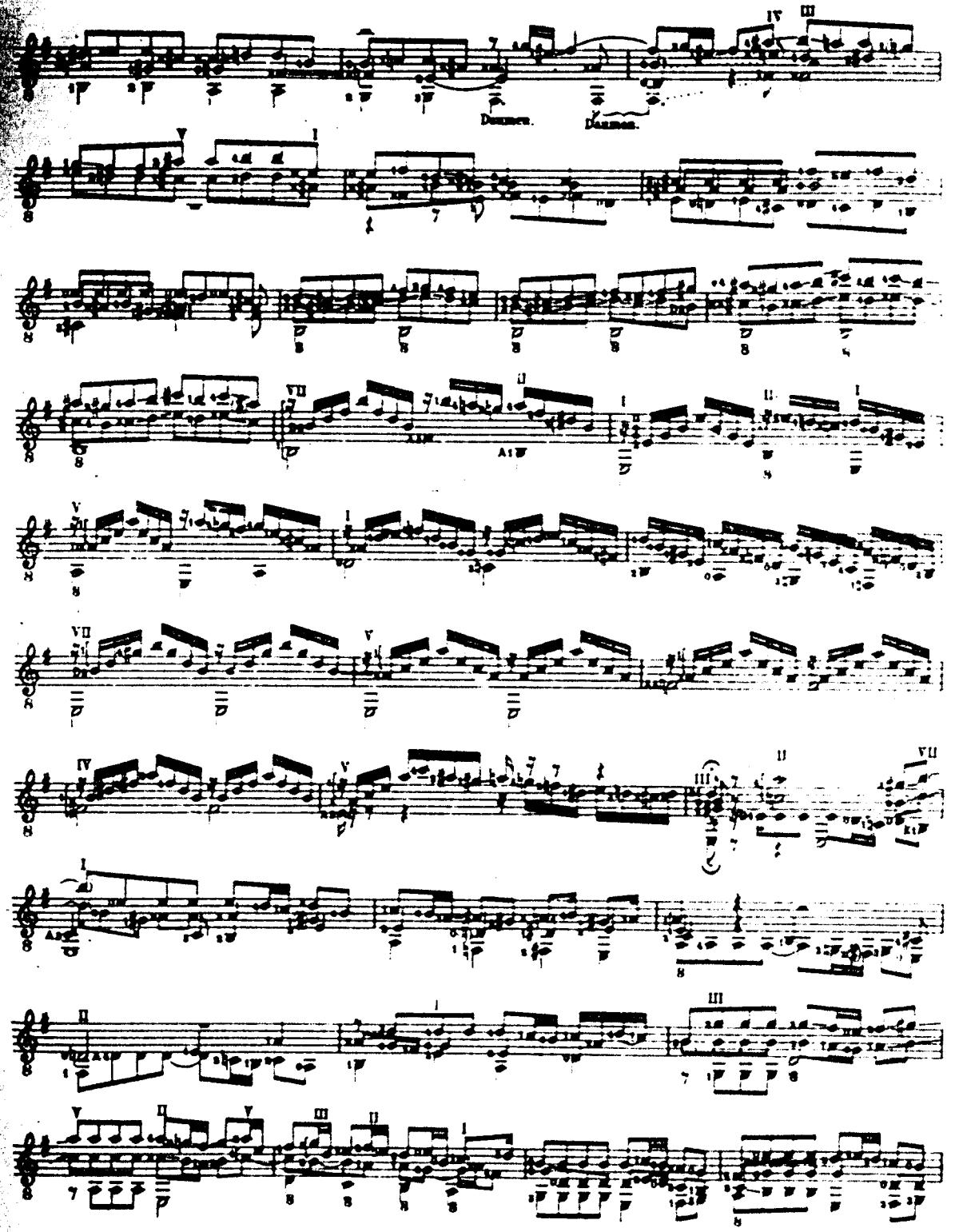

BVII
BV
BVII
i p a i
m a
BVII
BVII
BV
BIII
BVII
½BV
½BIII

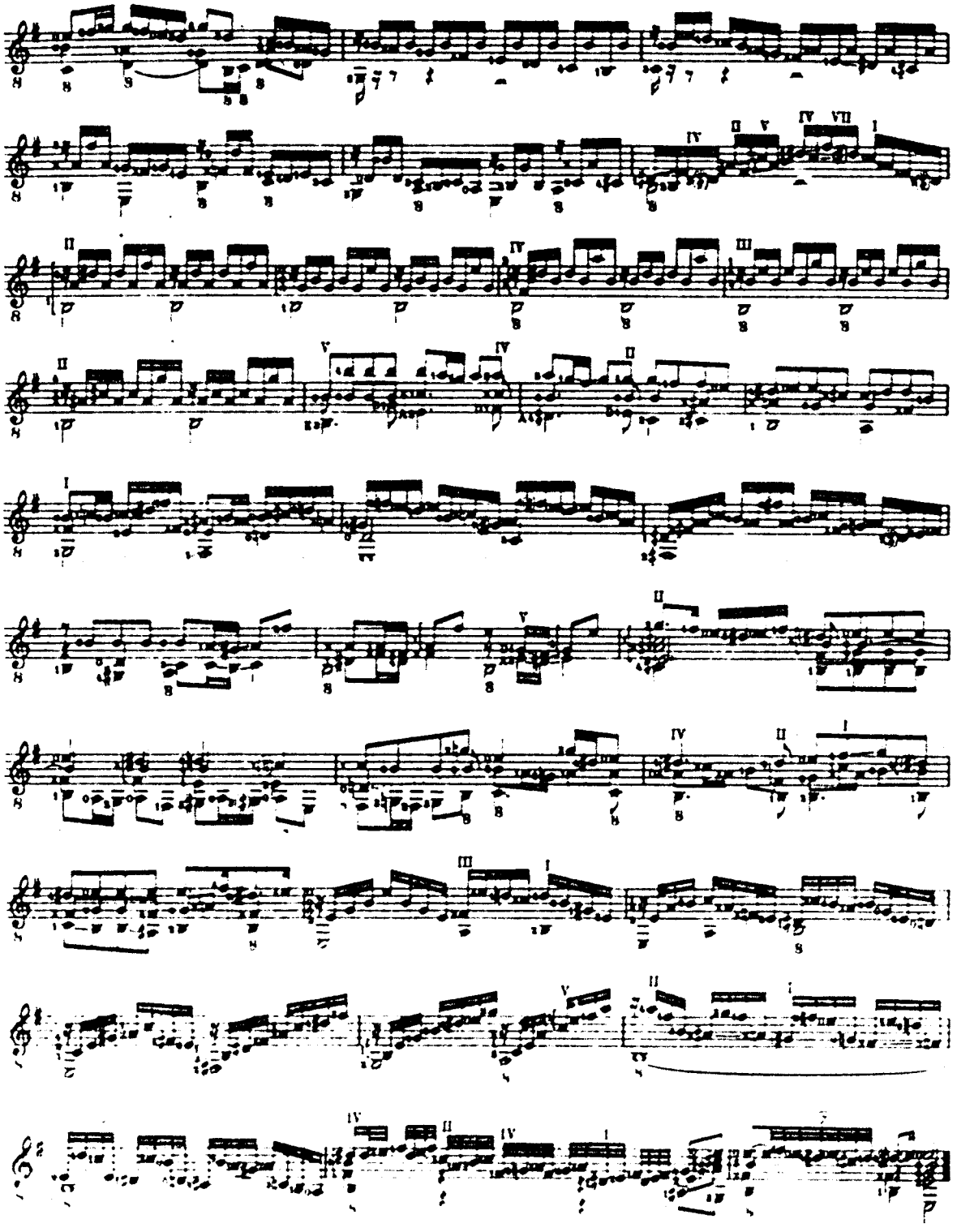

B III
B V
½B IV
B II
B V
B III
½B IV ½B V
B IV
B V
½B V
½B VII
B VII
B VII
½B IV
B V
tr

FUGE.

(Originaltonart: G moll)




Dammm.
Dammm.



Фуга

И. С. БАХ
(1685—1750)

Allegro (Быстро)

f *sf* *p* *cresc.* *f* *p*

cresc.

f

tr

p

mf

f

II

VII

p

VII

Arm. 12

V

ff

VII

III

dim.

pp

Arm. 12

cresc.

f

p

cresc.

f

ff

p

V

VII

IX

cresc.

f

IV

ff

V

ad libit.

poco rit.

Adagio [Медленно]

tr

ff

Lautenfuge

(Originaltonart g-Moll)

IV V IV V

II VII VII III I

pp mf

V ③ ····· ③ ····· VII

⑥ ·····

VIII ····· V ·····

VII ····· X ····· VIII ····· VII ····· V

V

④ ·····

② ····· ④

③ ·····

VII ····· V ····· IX ····· I

f ⑤

VII/VIII VII

VII

V III

V

VIII

V

VII

V

IV

X

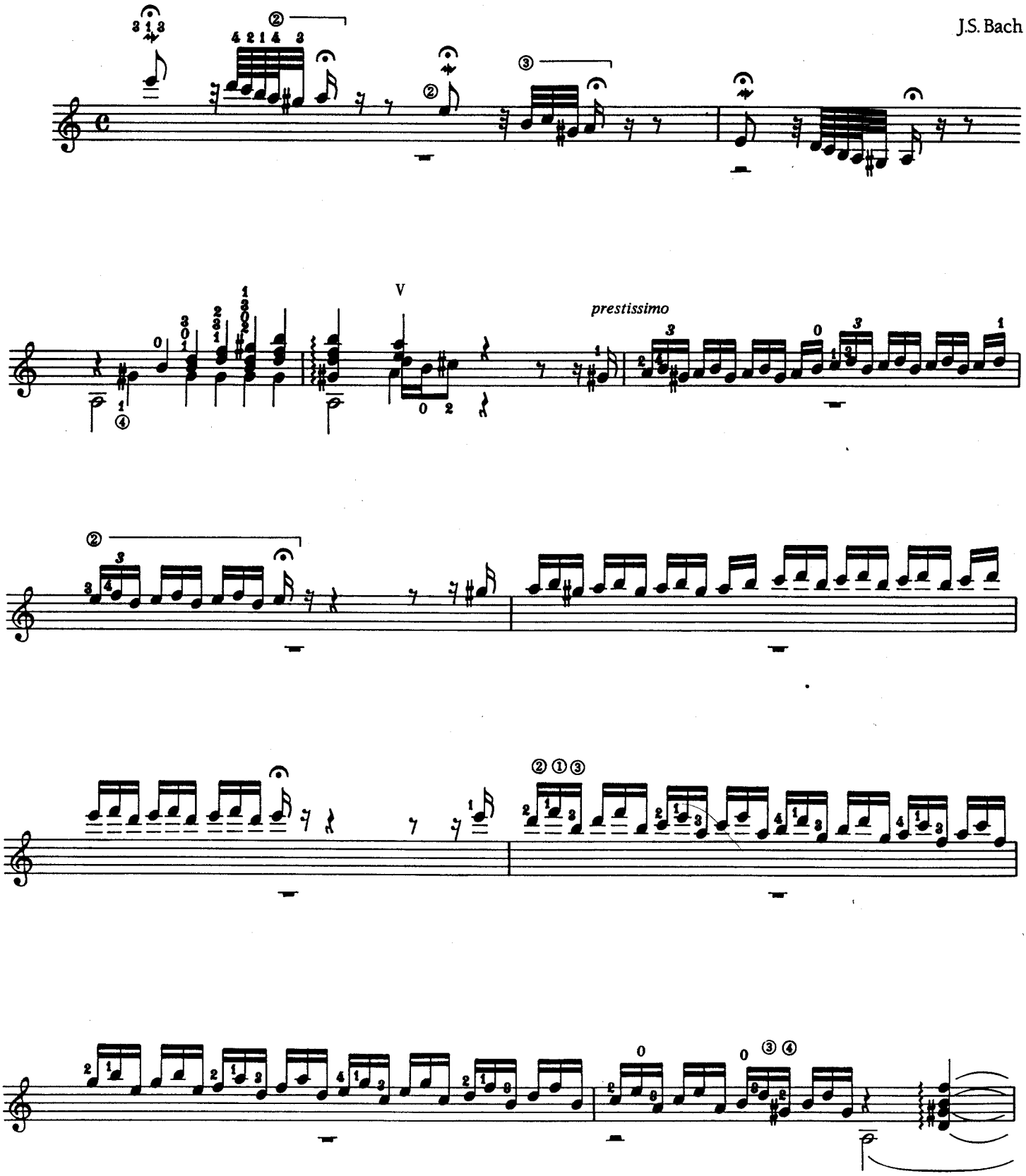
Toccata & Fugue

BWV 565

Transcribed by
Philip Hii

J.S. Bach

Adagio



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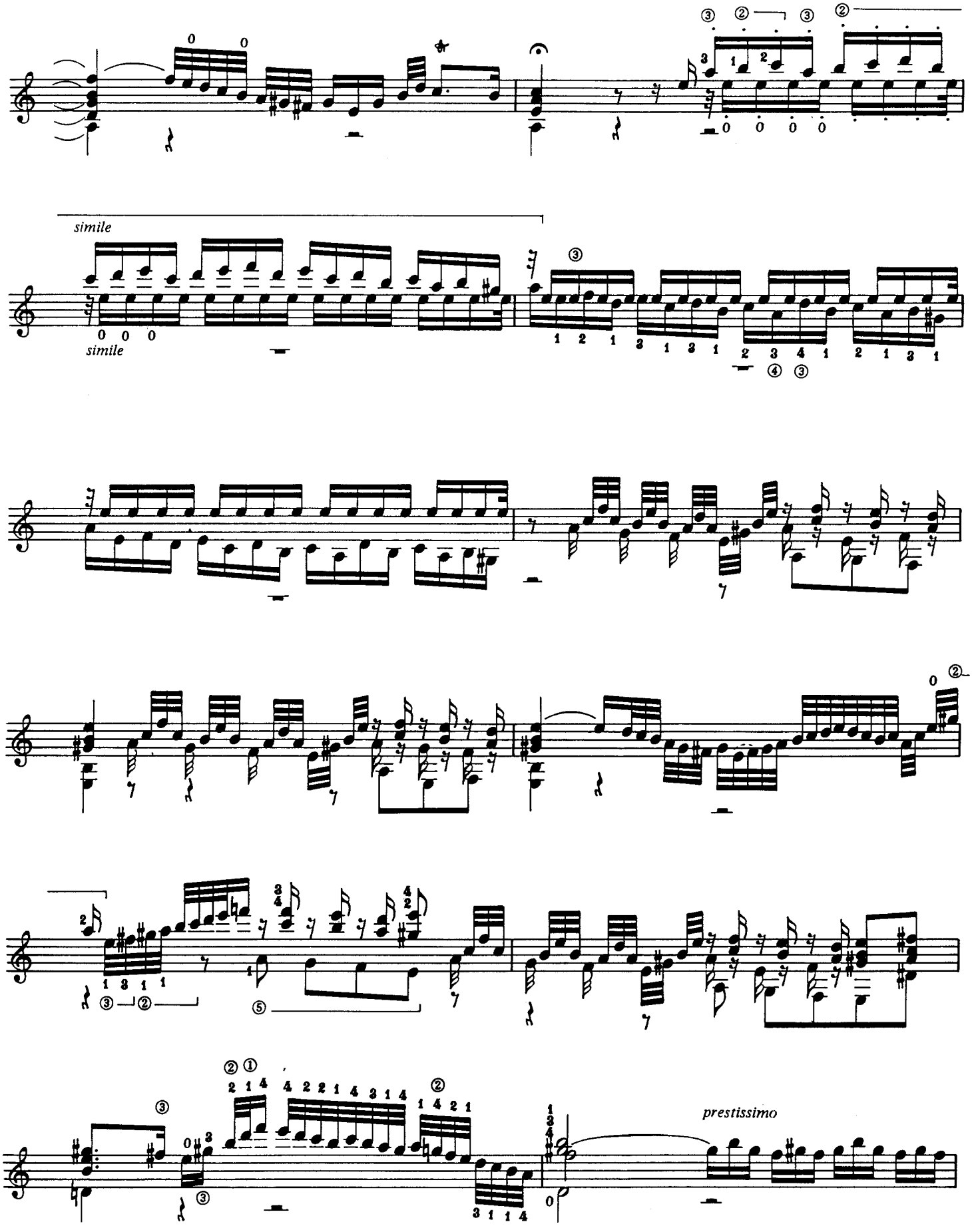
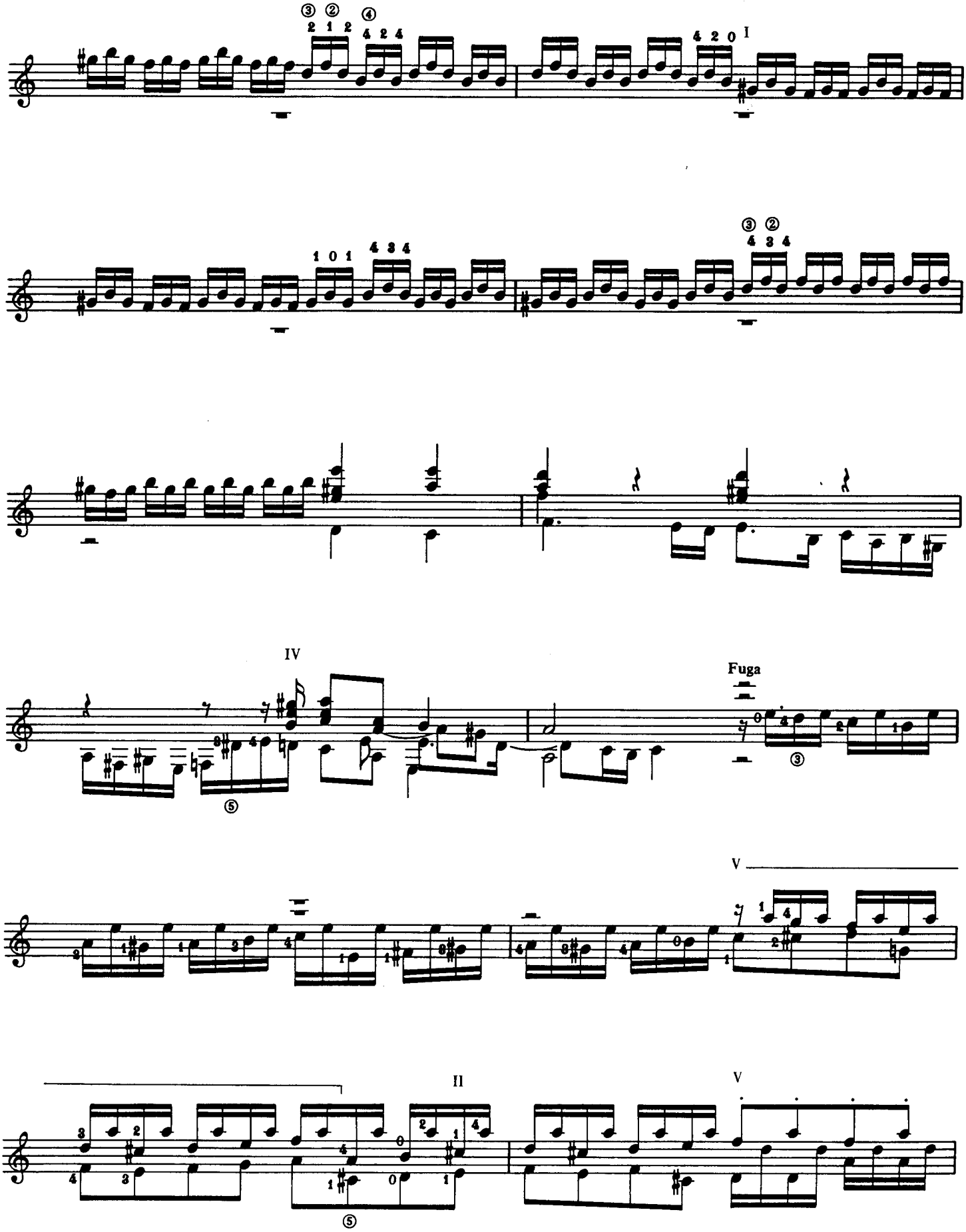
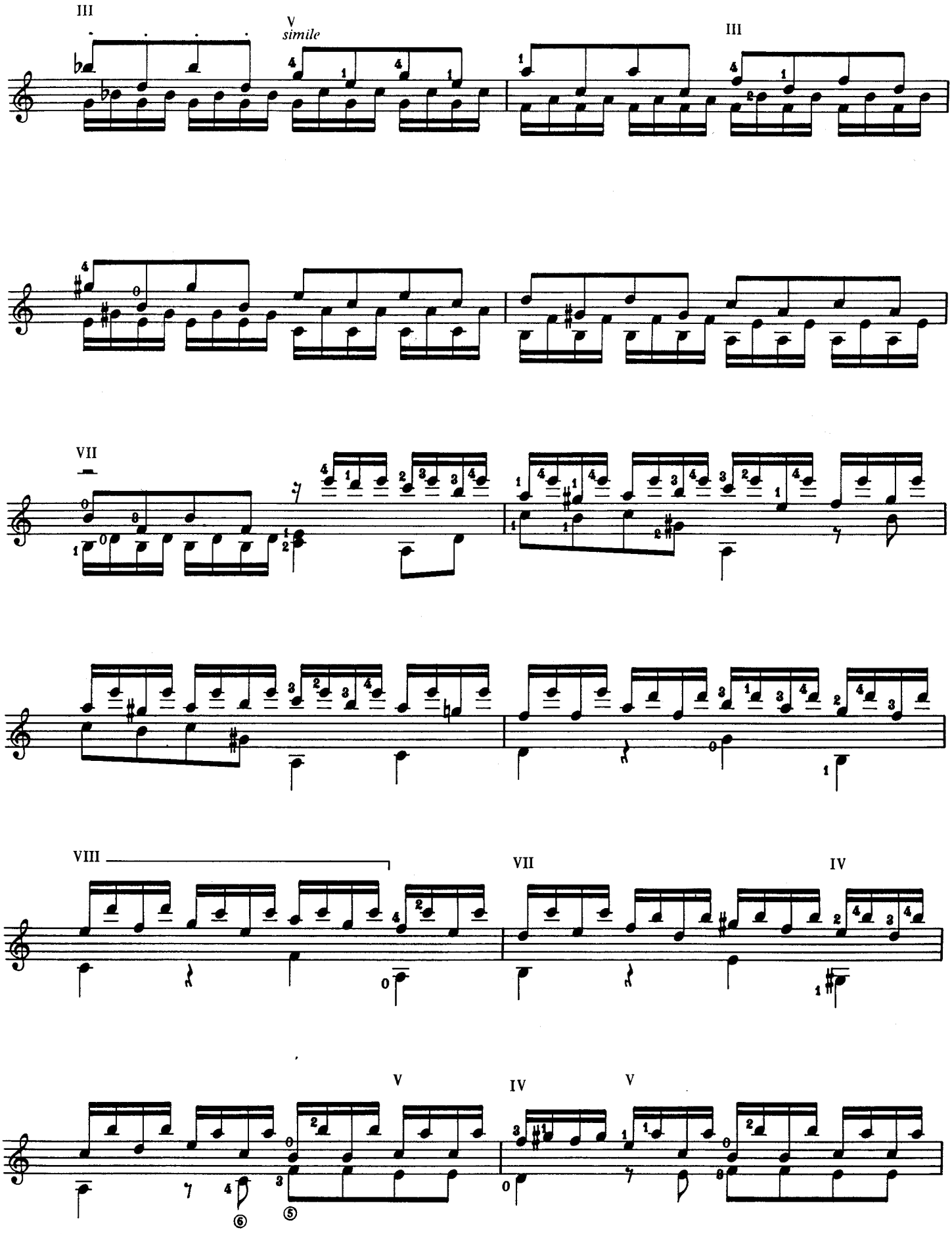
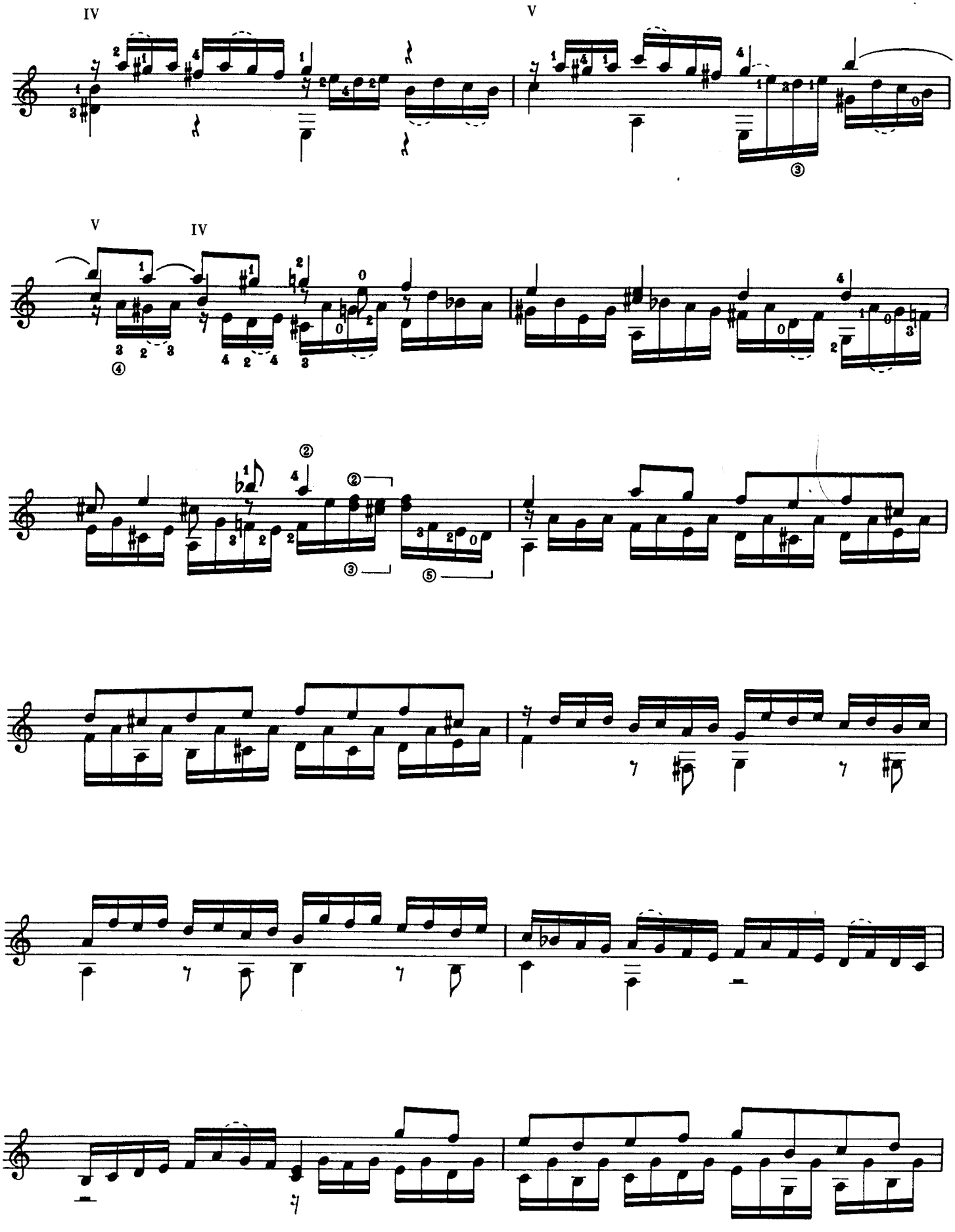
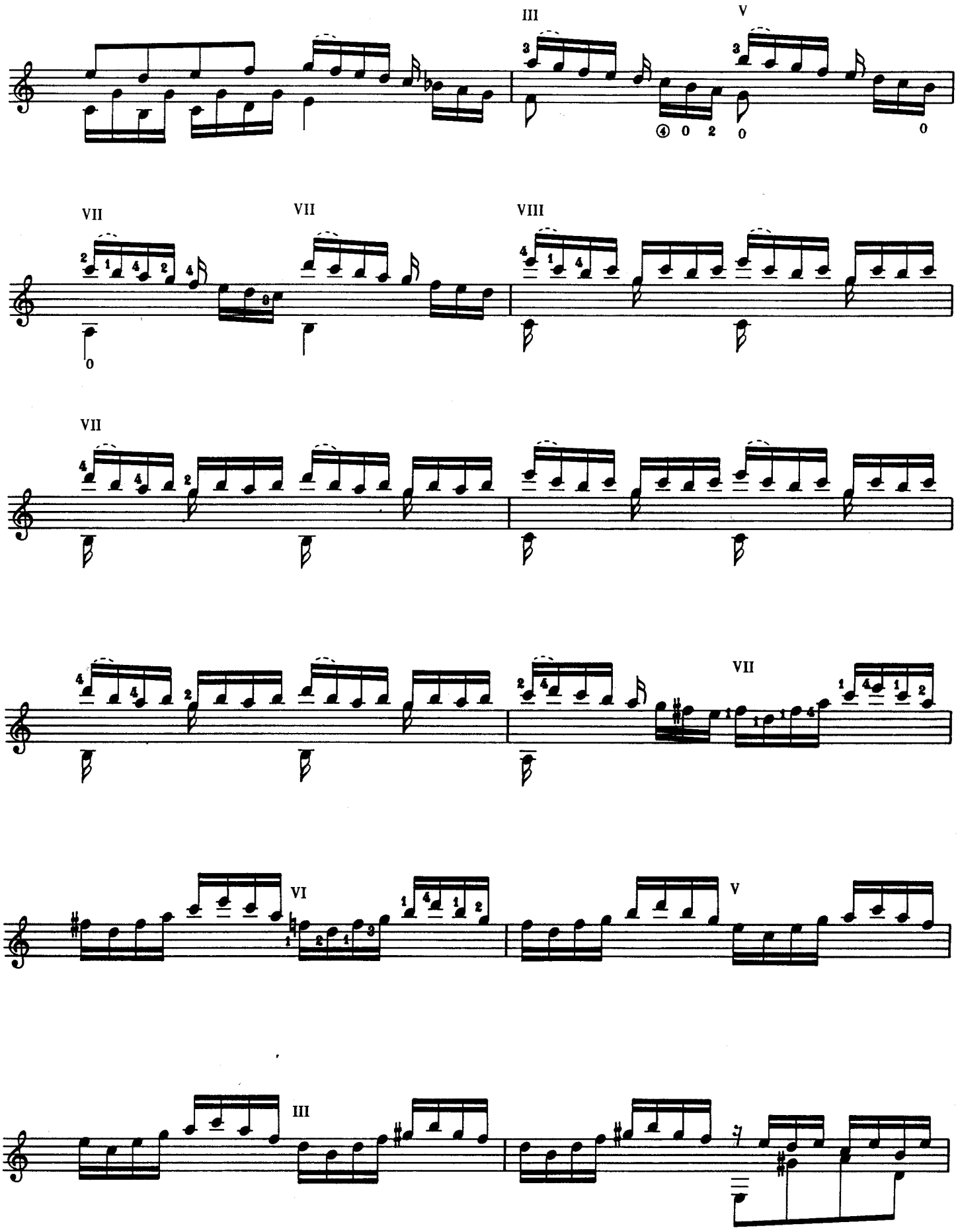
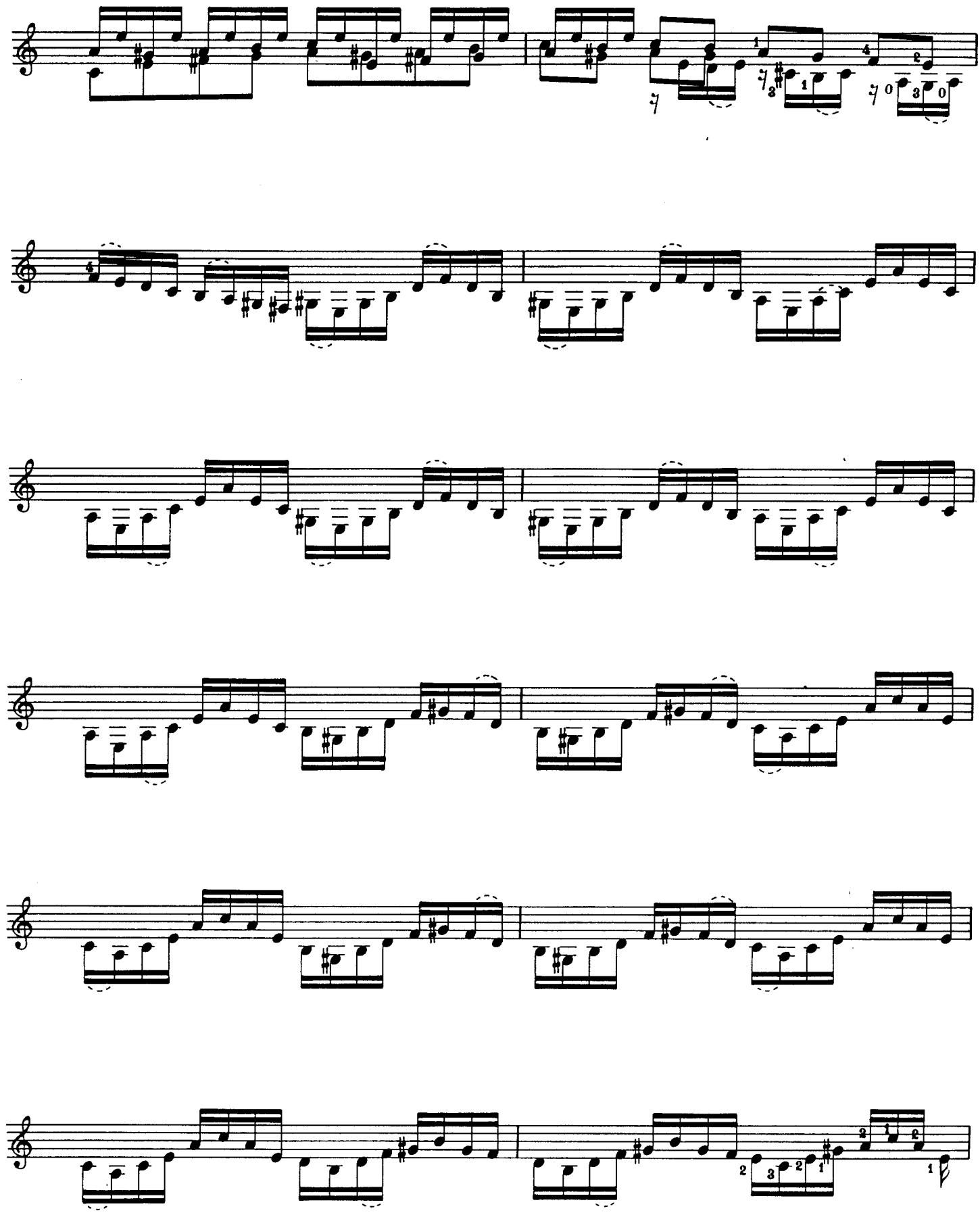

simile
simile
prestissimo

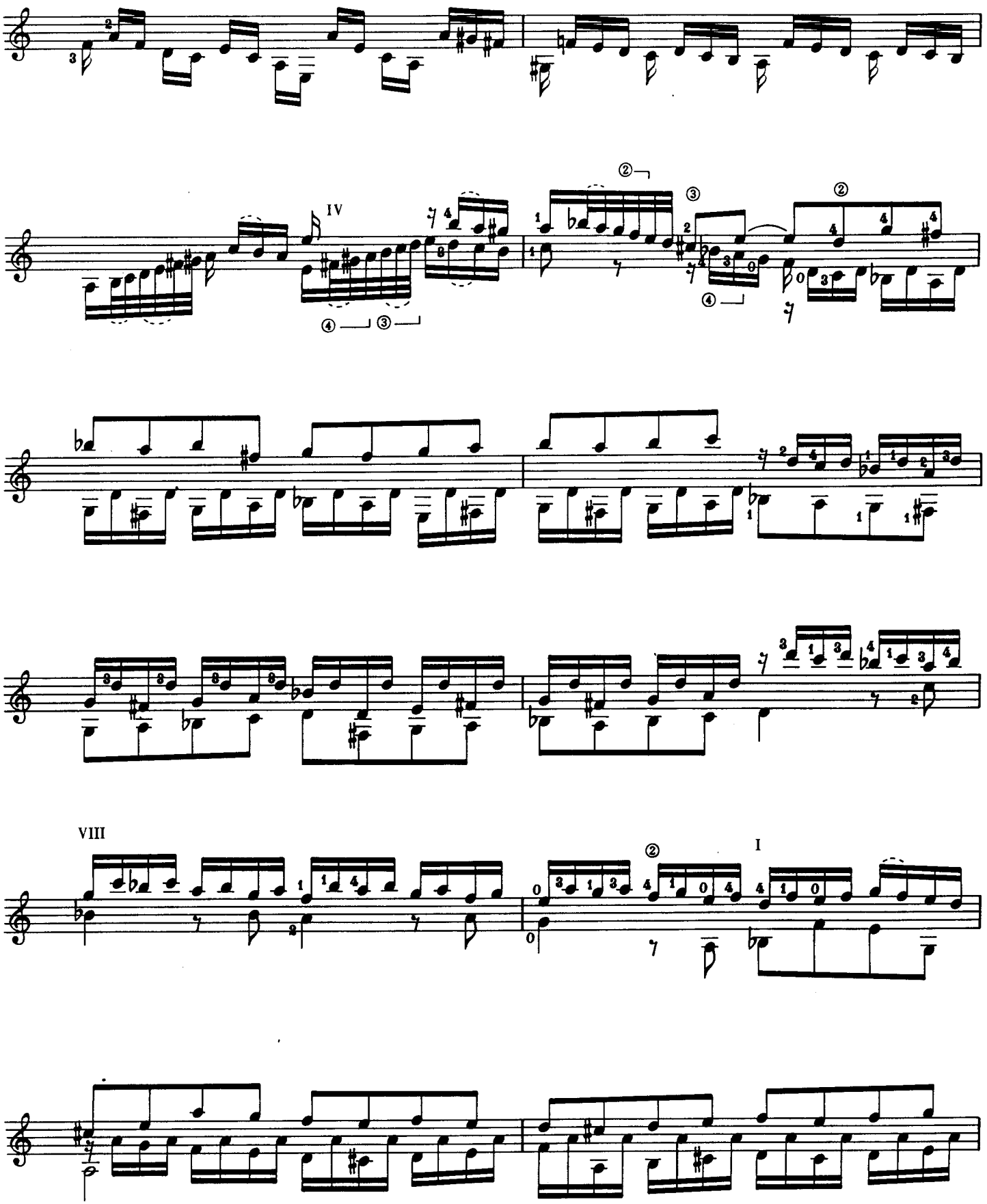

I
IV
Fuga
V
II
V

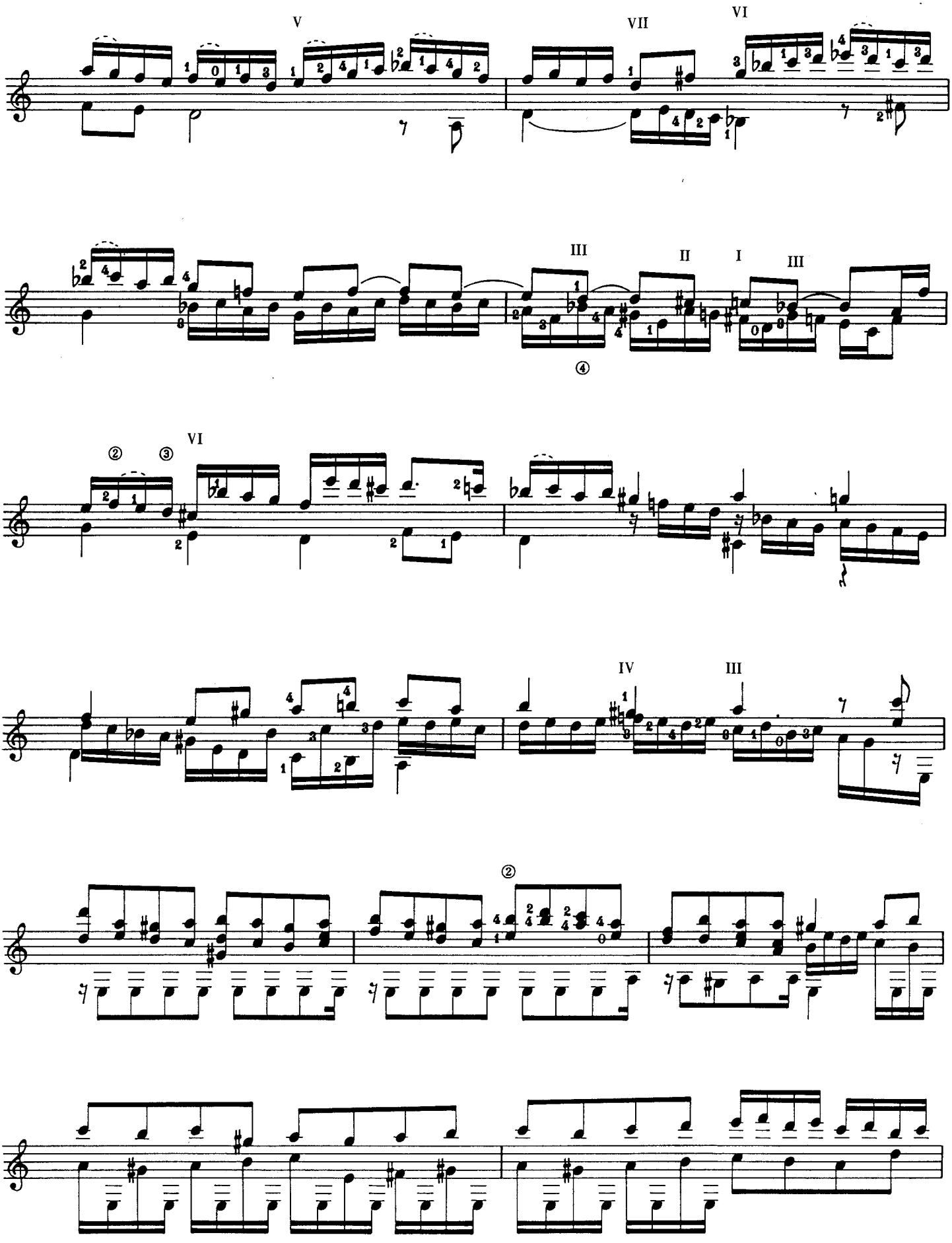

III
V
simile
III
VII
VIII
VII
IV
V
IV
V

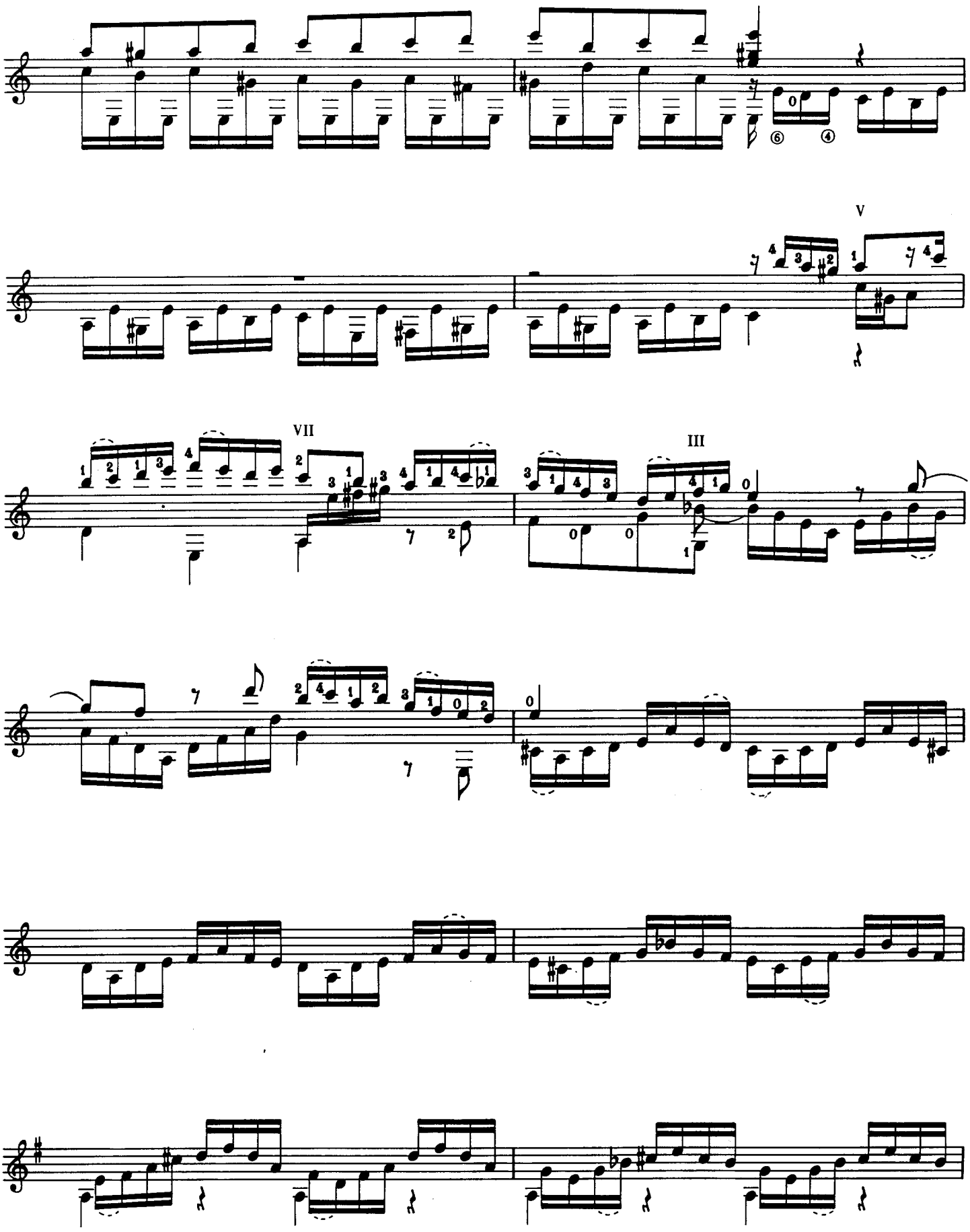

IV
V
V
IV

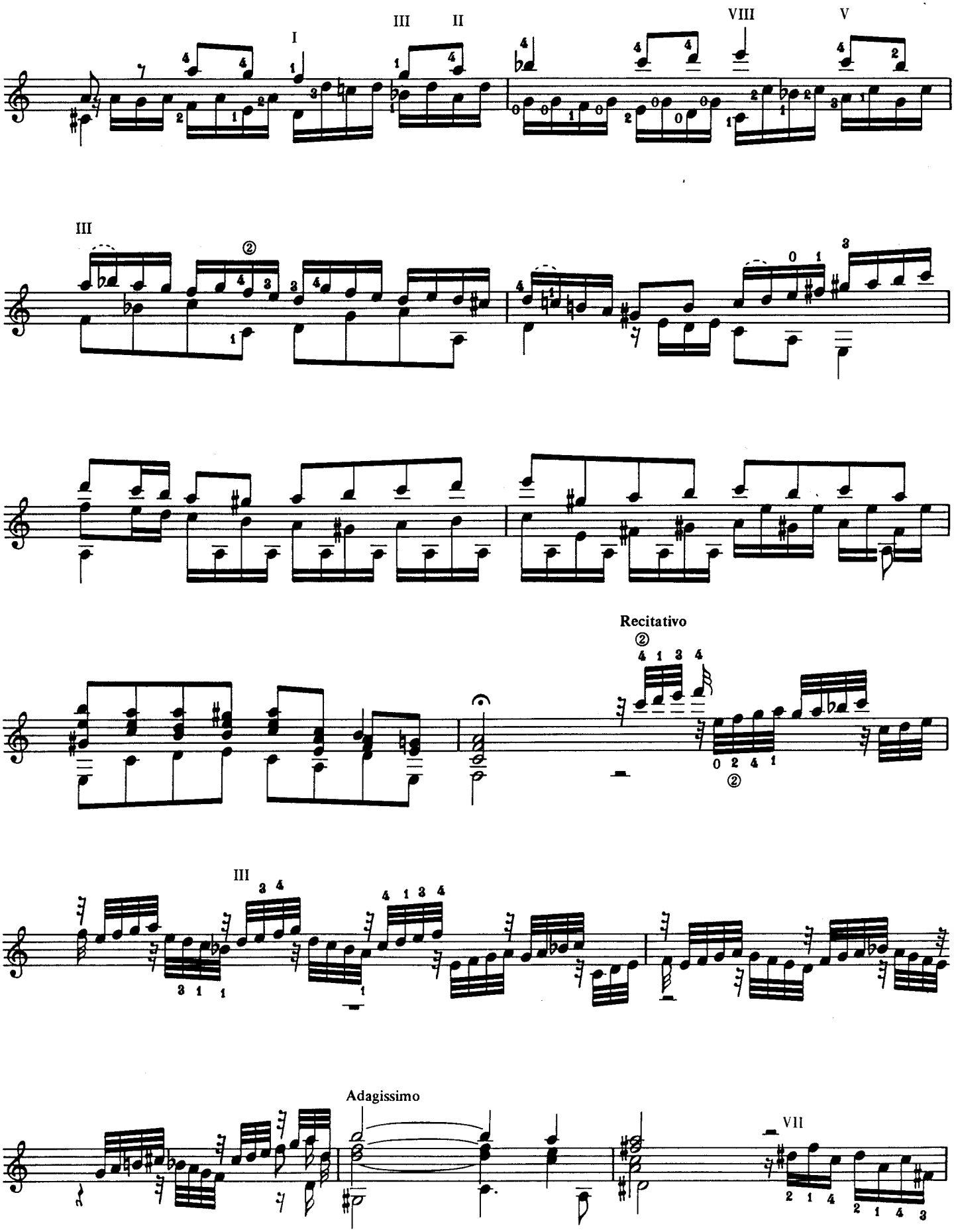

III
V
VII
VII
VIII
VII
VII
VI
V
III

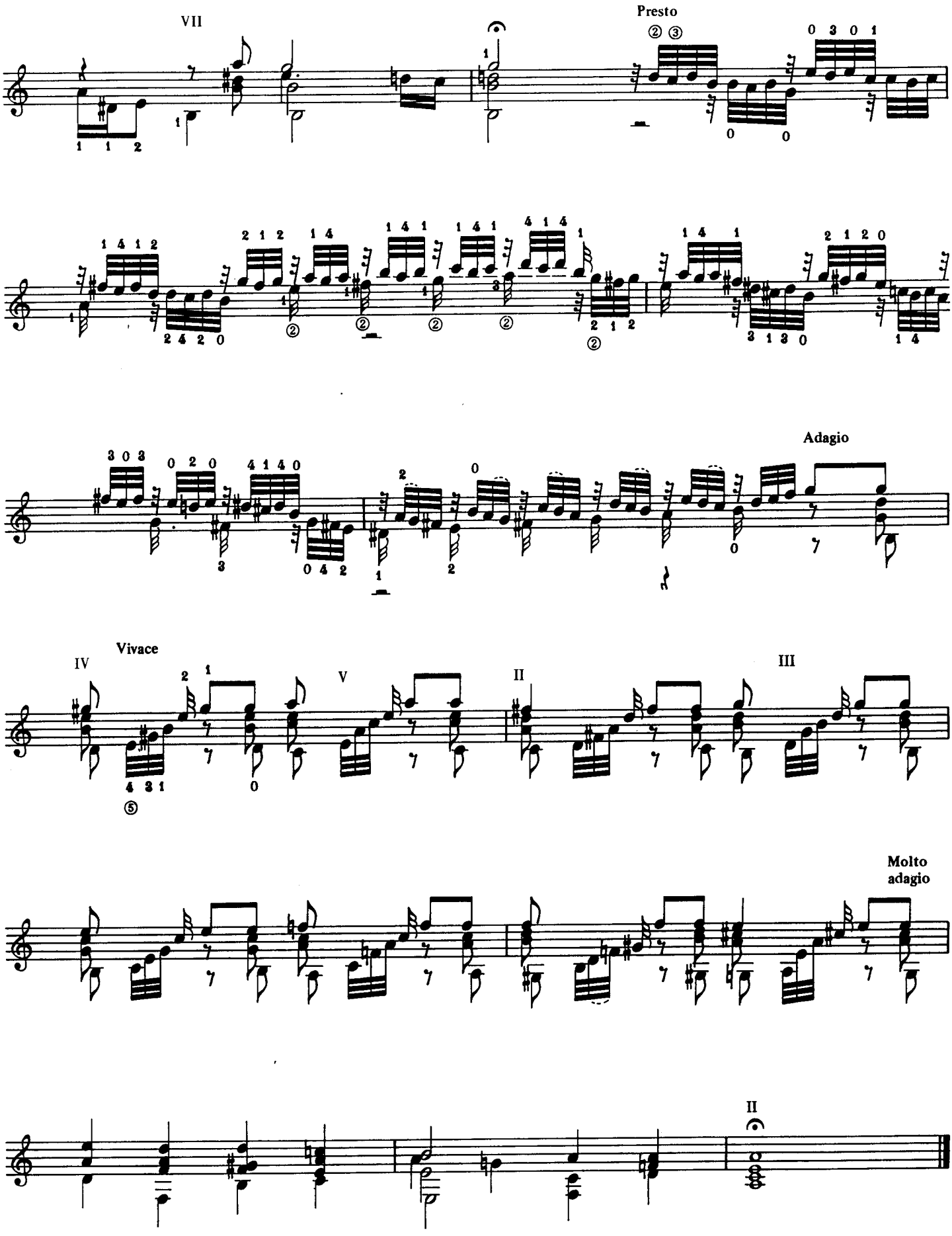



IV
VIII
I


V
VII
VI
III
II
I
III
④
②
③
VI
IV
III
②


V
VII
III

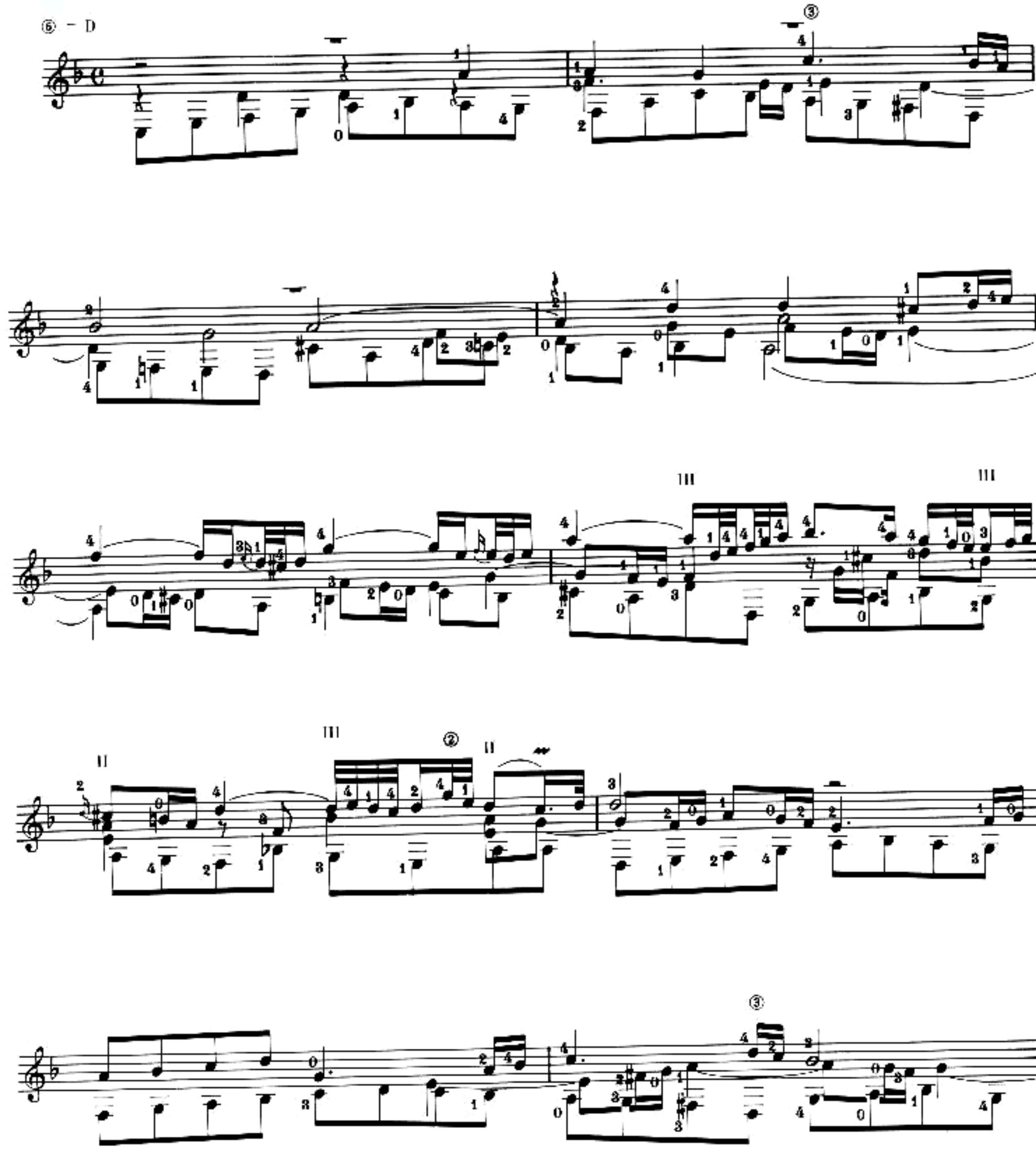

I
III
II
VIII
V
III
Recitativo
III
Adagissimo
VII

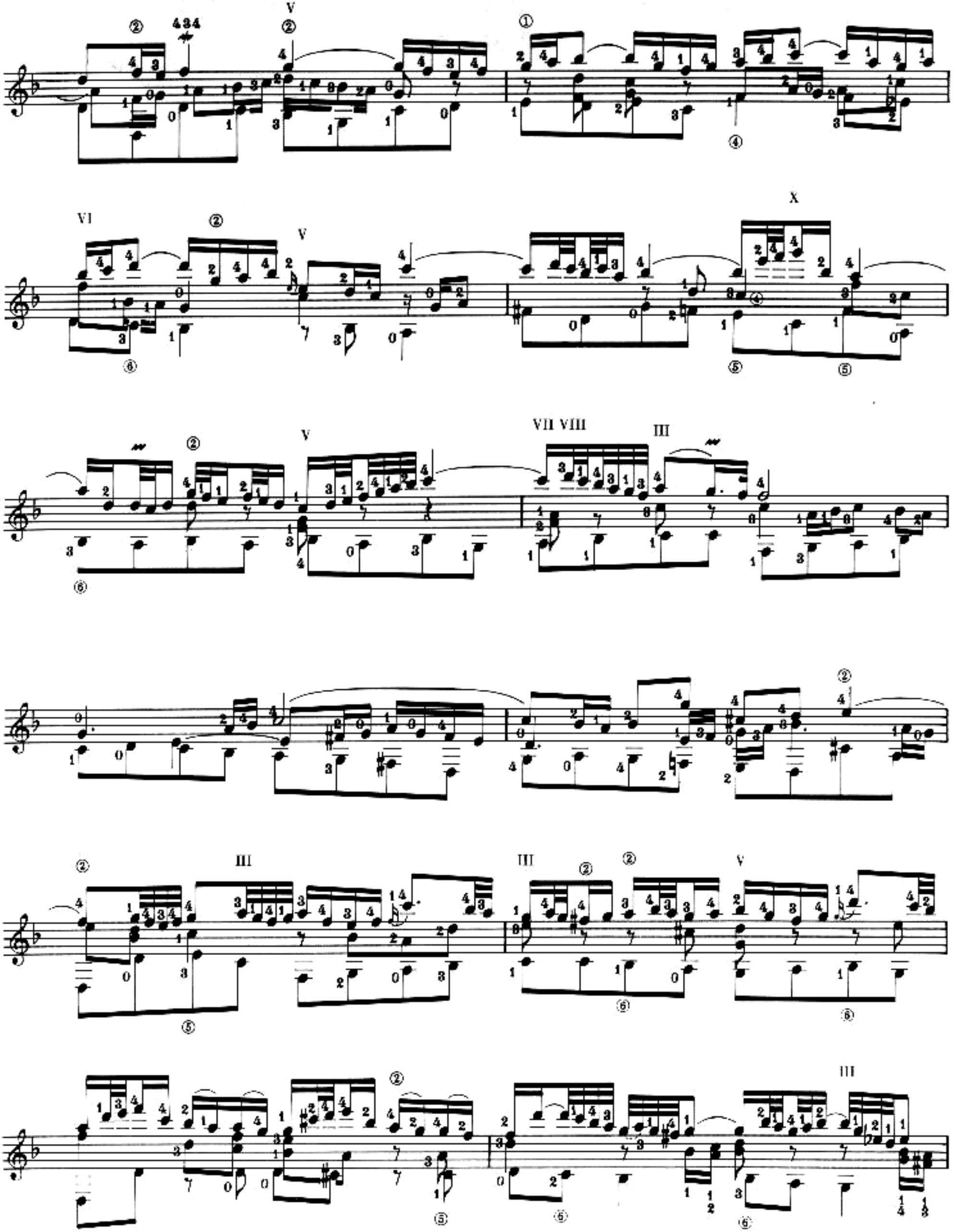

VII
Presto
Adagio
IV
Vivace
V
II
III
Molto
adagio
II

Nun Komm' der Heiden Heiland

BWV 659

J.S. Bach




V
VI
V
X
V
VII VIII
III
III
III
V
III

V III VI II III V

⑤

I

III

harm.

④

IX

②

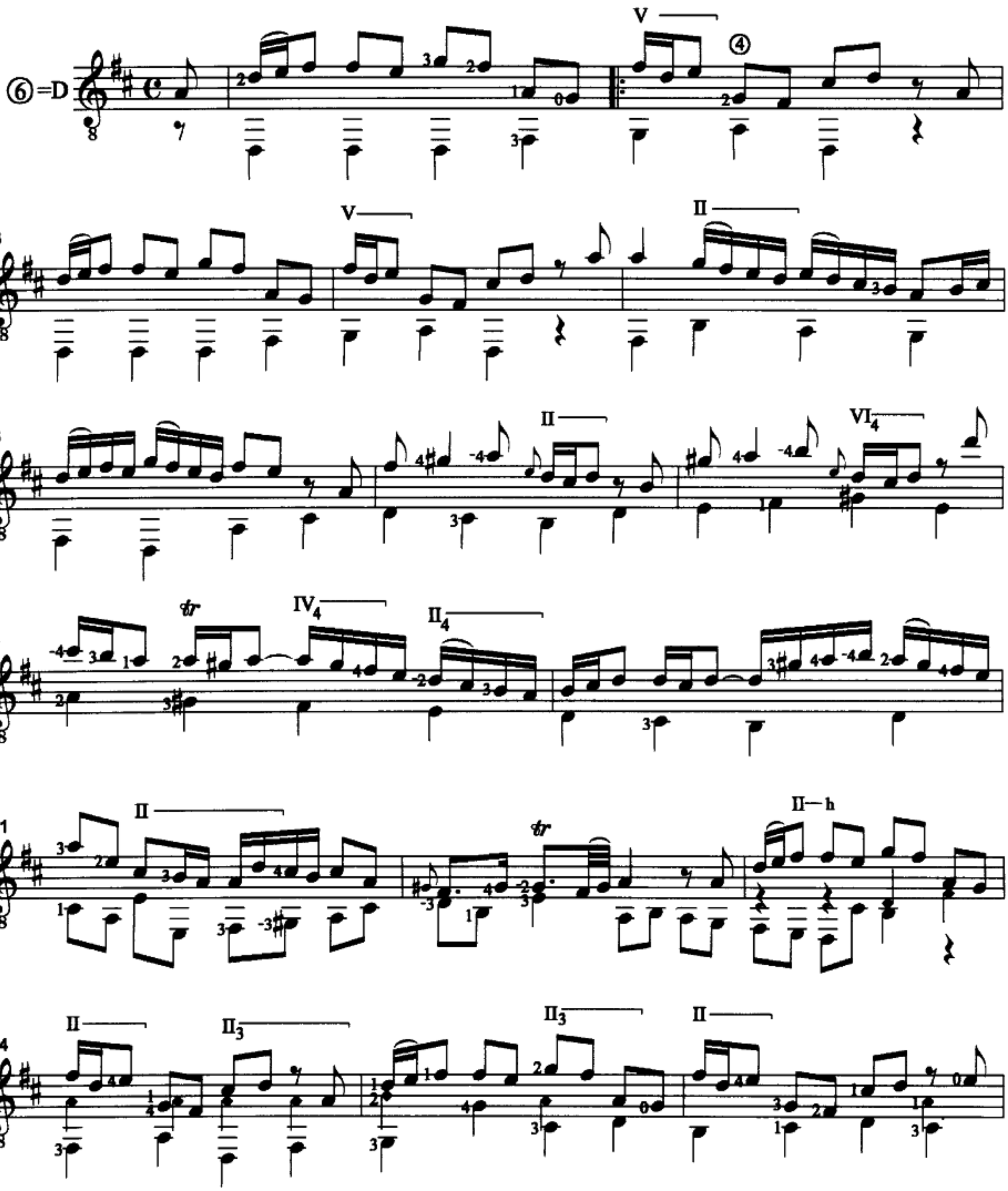
④

Sleepers, Awake!

(Wachet auf, ruft uns die Stimme)

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



NOTE: The notes with diamond-shaped noteheads are the chorale melody and must be played strongly to stand out clearly in the counterpoint. They are not harmonics.

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17

20

1.

22

2.

25

28

30

33

36
39
42
44
47
50
53

Chromatic Fantasy & Fugue

BWV 903

J.S. Bach

Fantasia

II I V IV III II I

1 1 4 1 0 3 1 4 4 1

0 2 2 1 2 4 4 1 4 2 2 1 IV VII

4 2 4 2 1 3 1 4

f *p*

0 3 0 1 2 4 0 1 2 4 II I

f *f* *p*

②

1 3 0 3 0 2 0 3 0 4 0 3 1 2

f

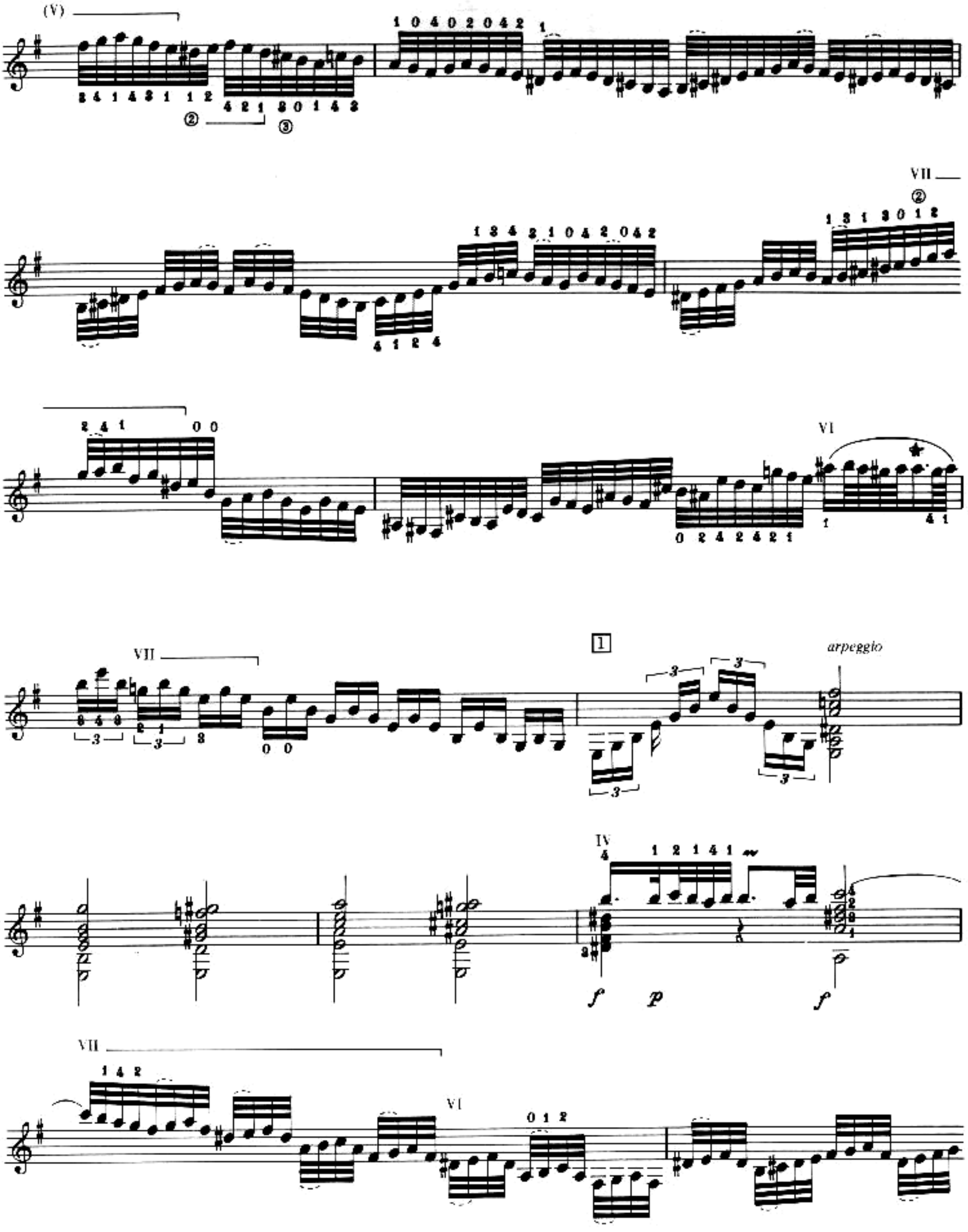
4 1 2 4 0 1 2 1 2 4 1 2

0 3 1 4 1 1

IV IV V

0 1 3 4 3 1 4 1 1 2 4 1 3 1–1

3 4 1 3 4 3 1 4


(V)
VII
VI
VII
1
arpeggio
IV
f
p
f
VII
VI

2

arpegglo

arpeggio

3

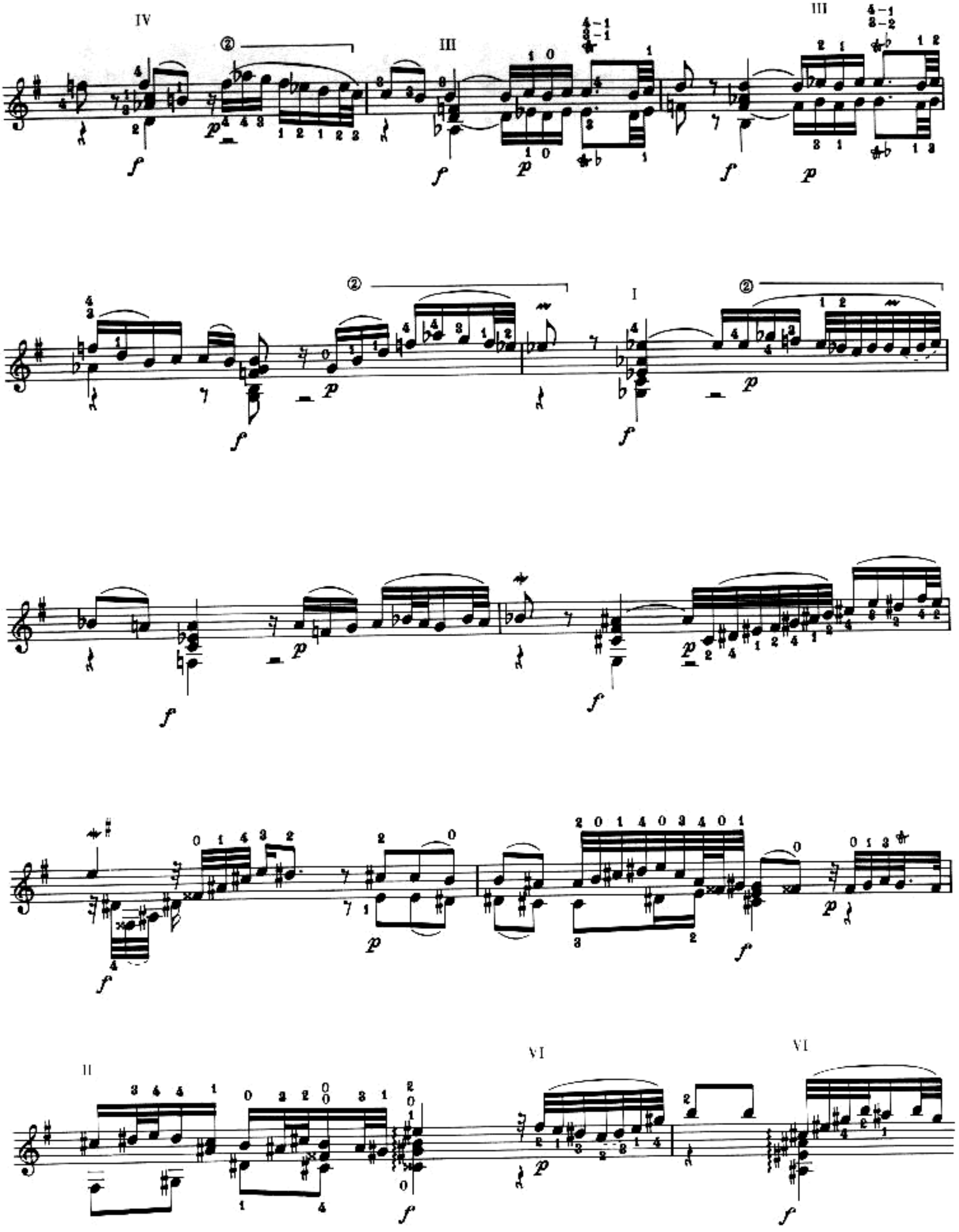
Recitativ.

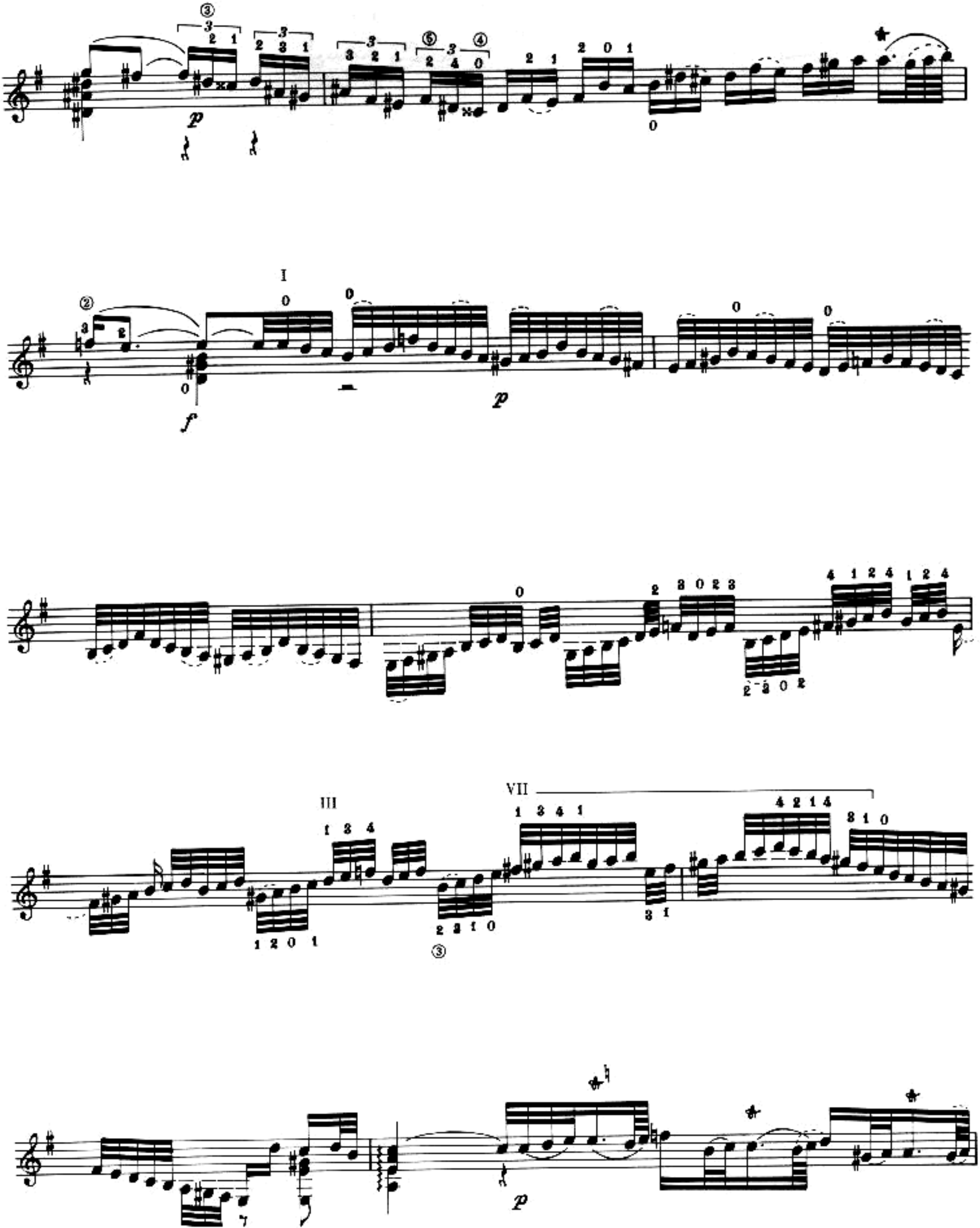
IV

III

p

p


IV
III
III
I
II
VI
VI


I
III
VII

(4–2)

VII V IV

IV VII ③

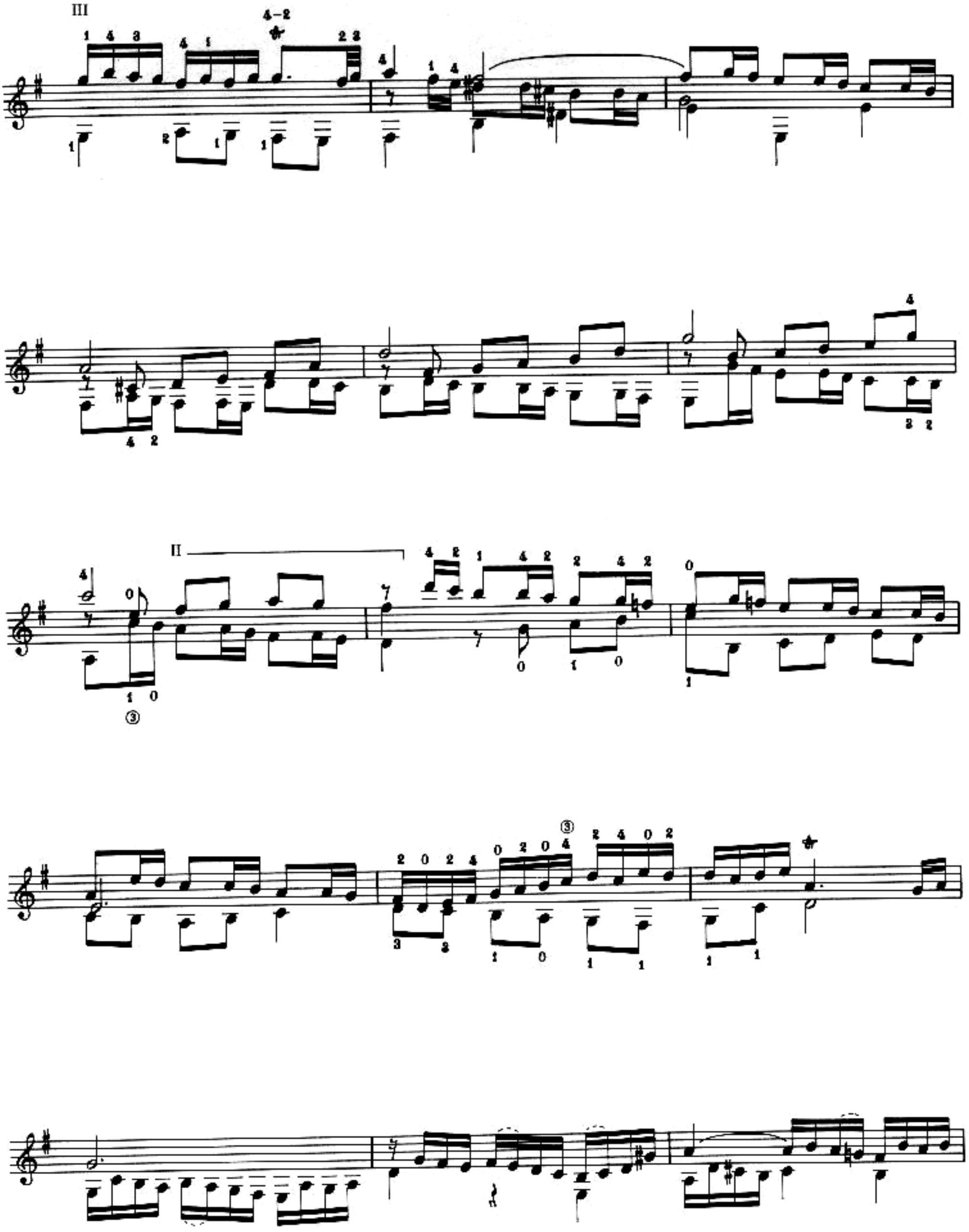
II IV VII IV

V IV II

Fuga

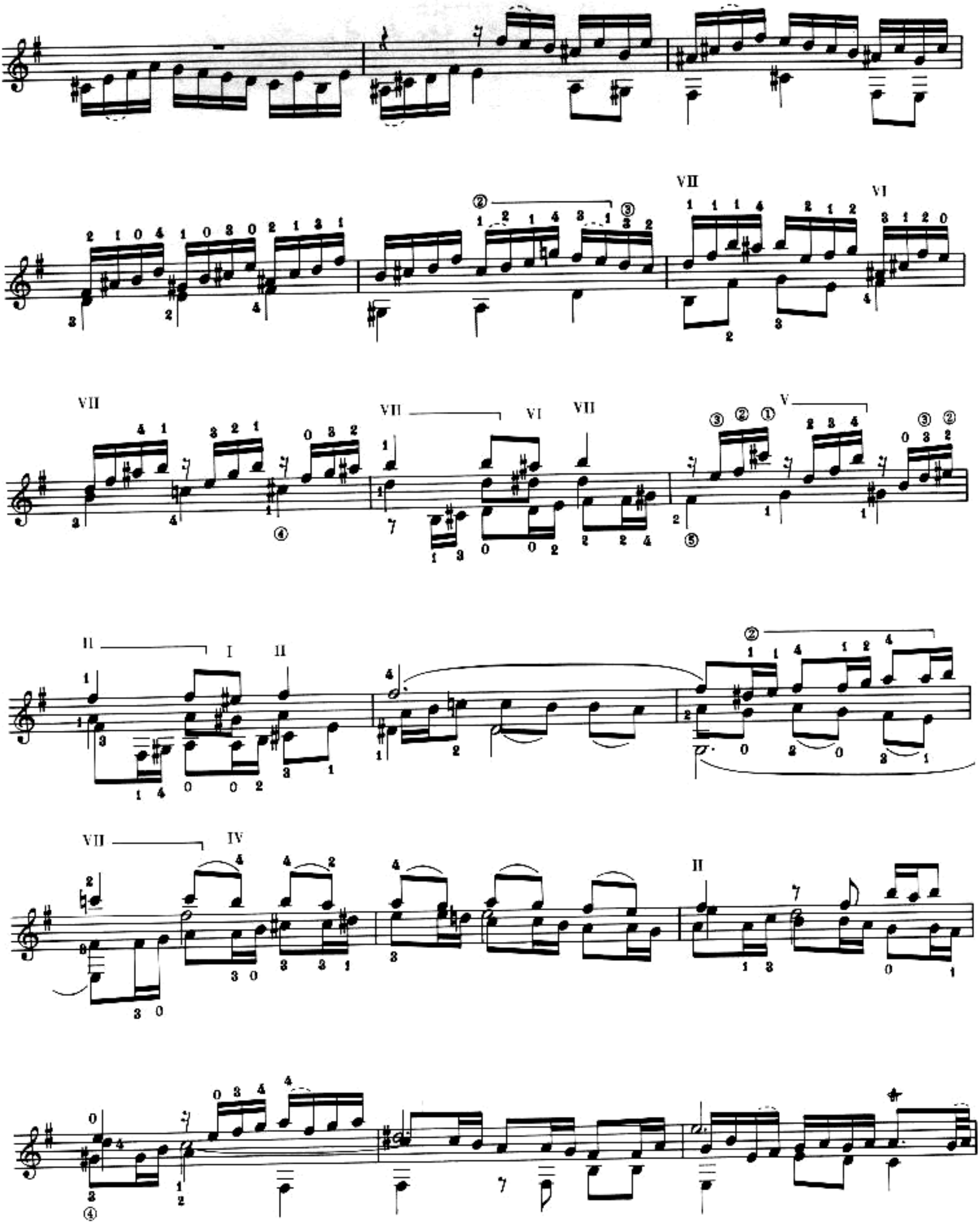
IV

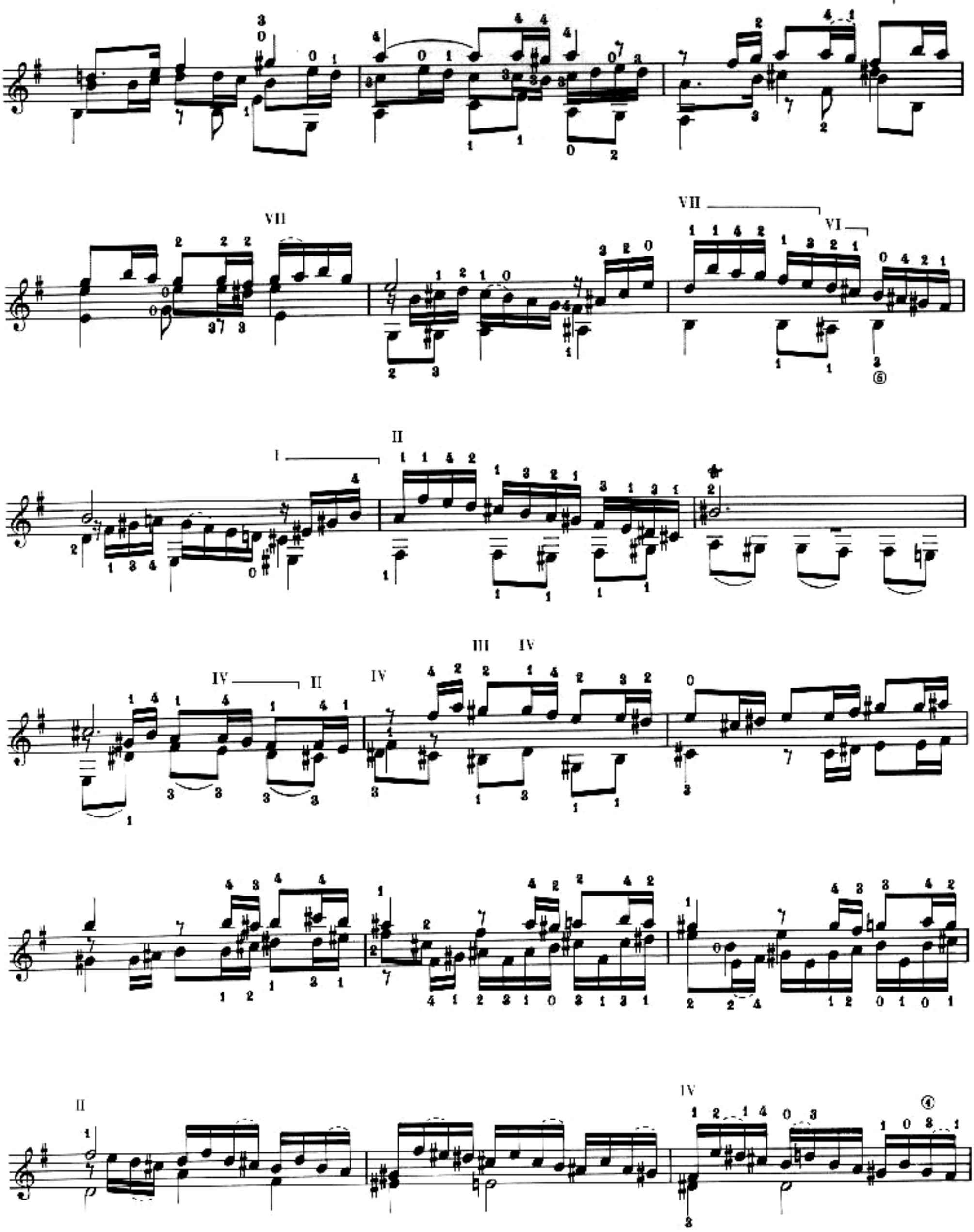
VII


III
II

II

IV


VII
VI
VII
VII
VI
VII
V
II
I
II
VII
IV
II

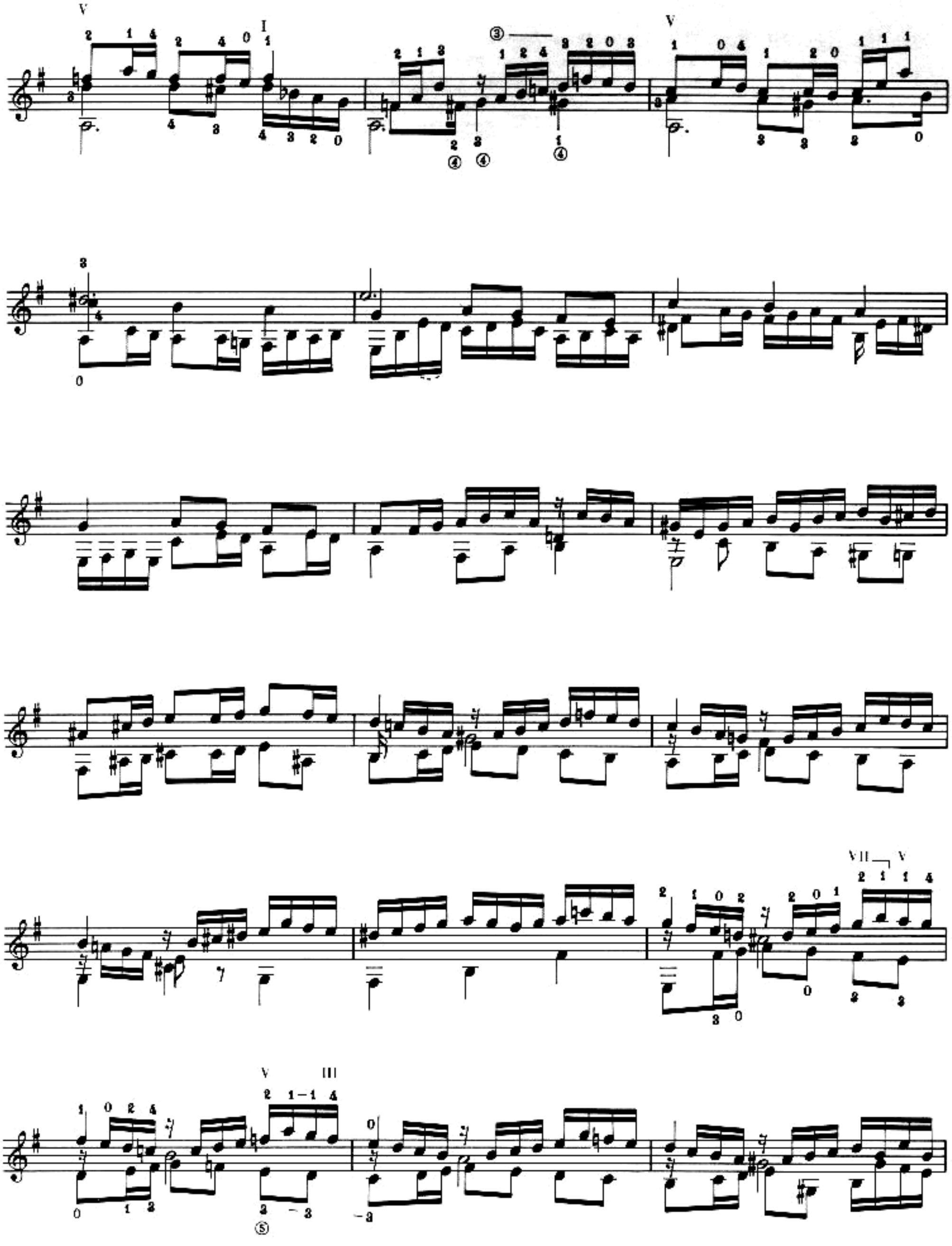

VII
VII
VI
I
II
IV
II
IV
III
IV
II
IV

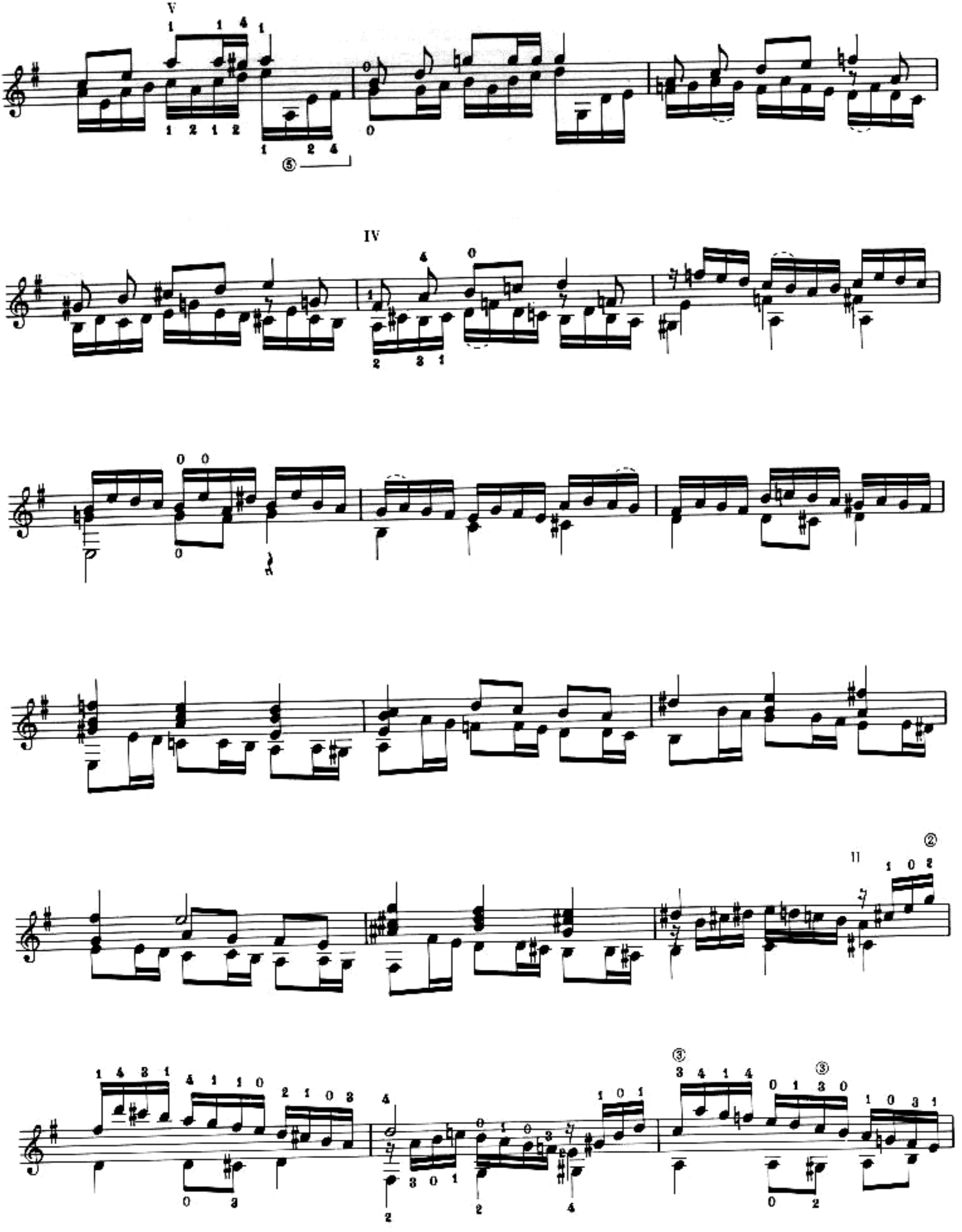
VI VII VI IV I II

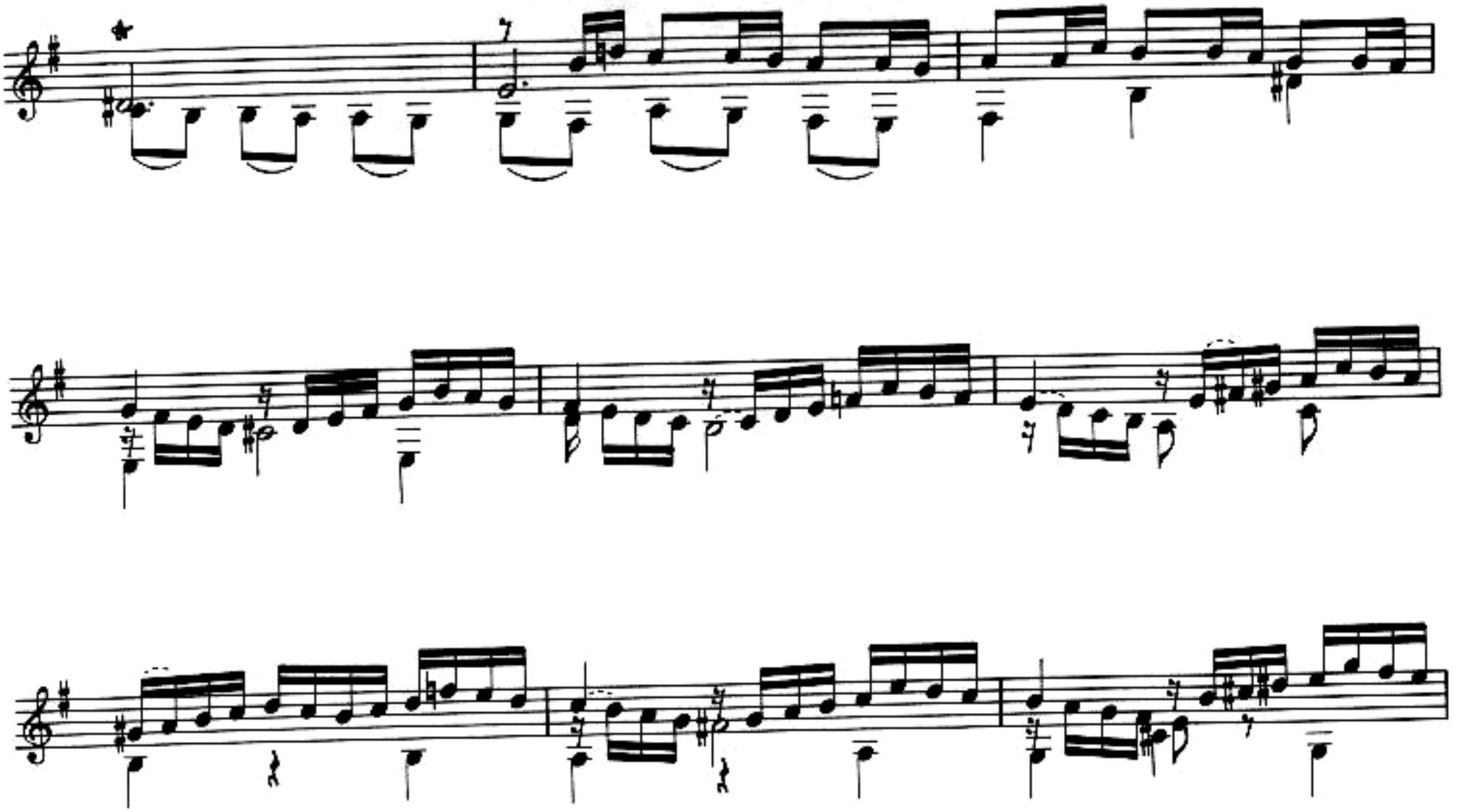
IV II

II

V VI

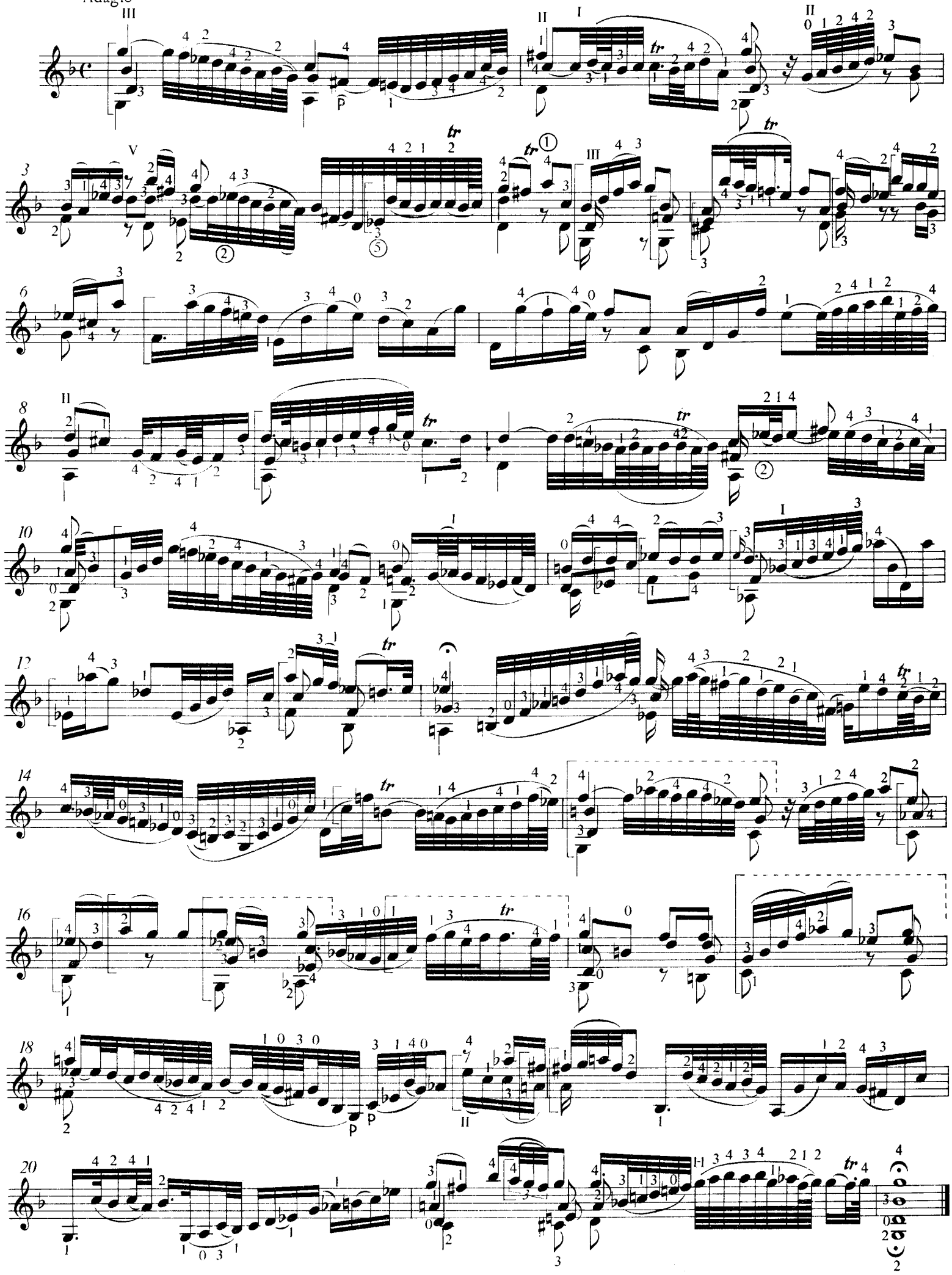



V
IV
11


VII
VIII
VII
X
VII
IX
IV

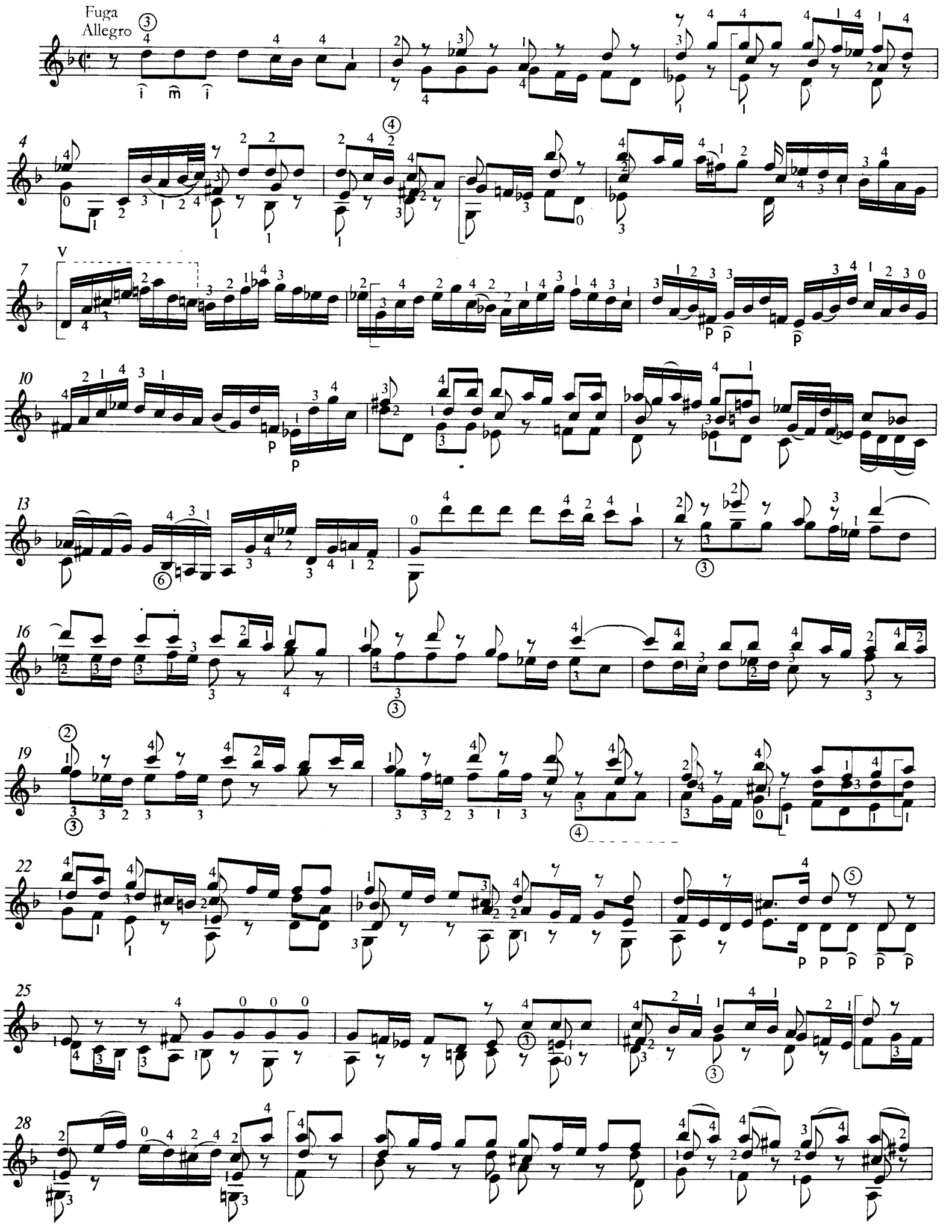
SONATA I

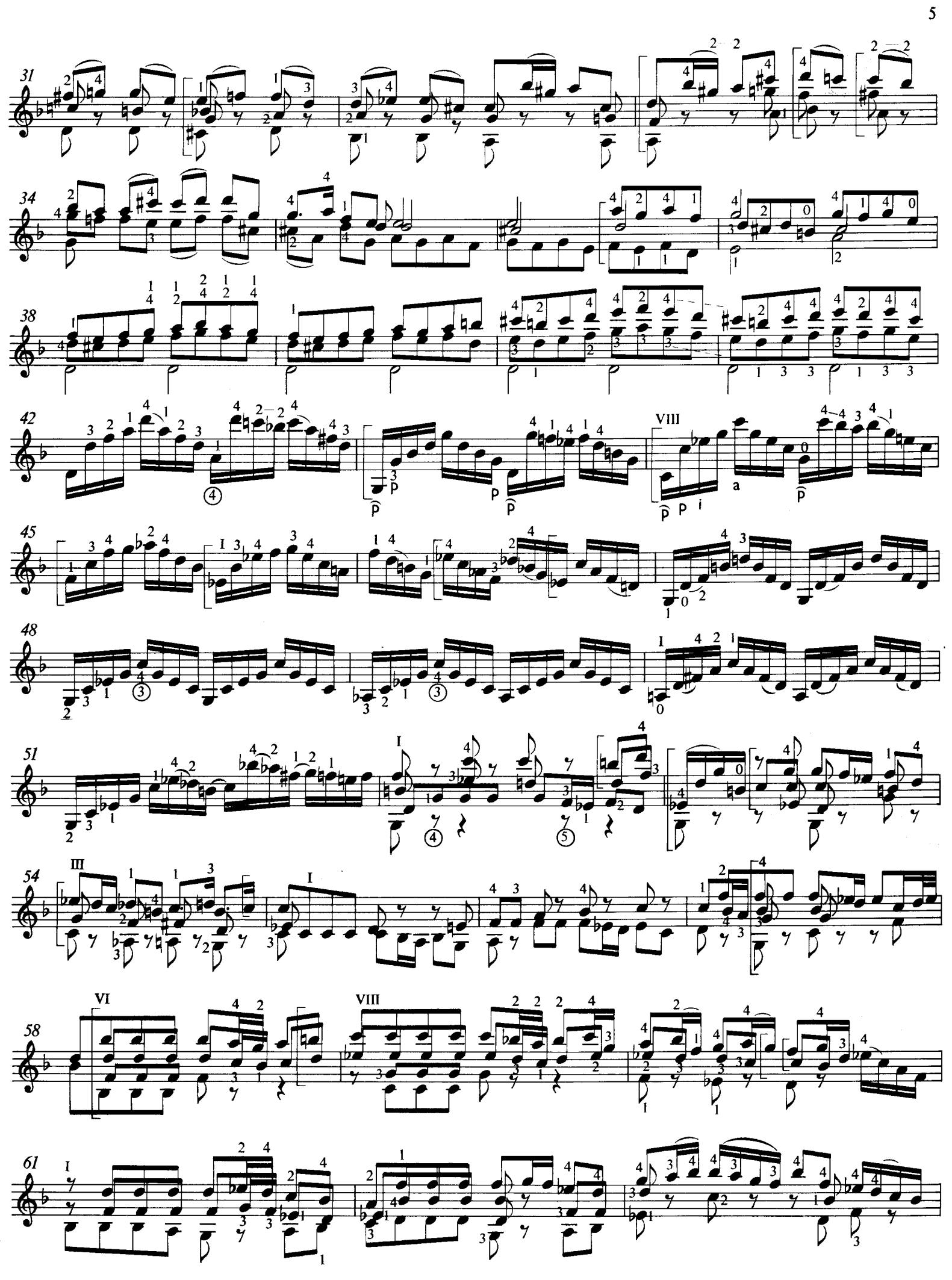
Johann Sebastian Bach
(1685–1750)

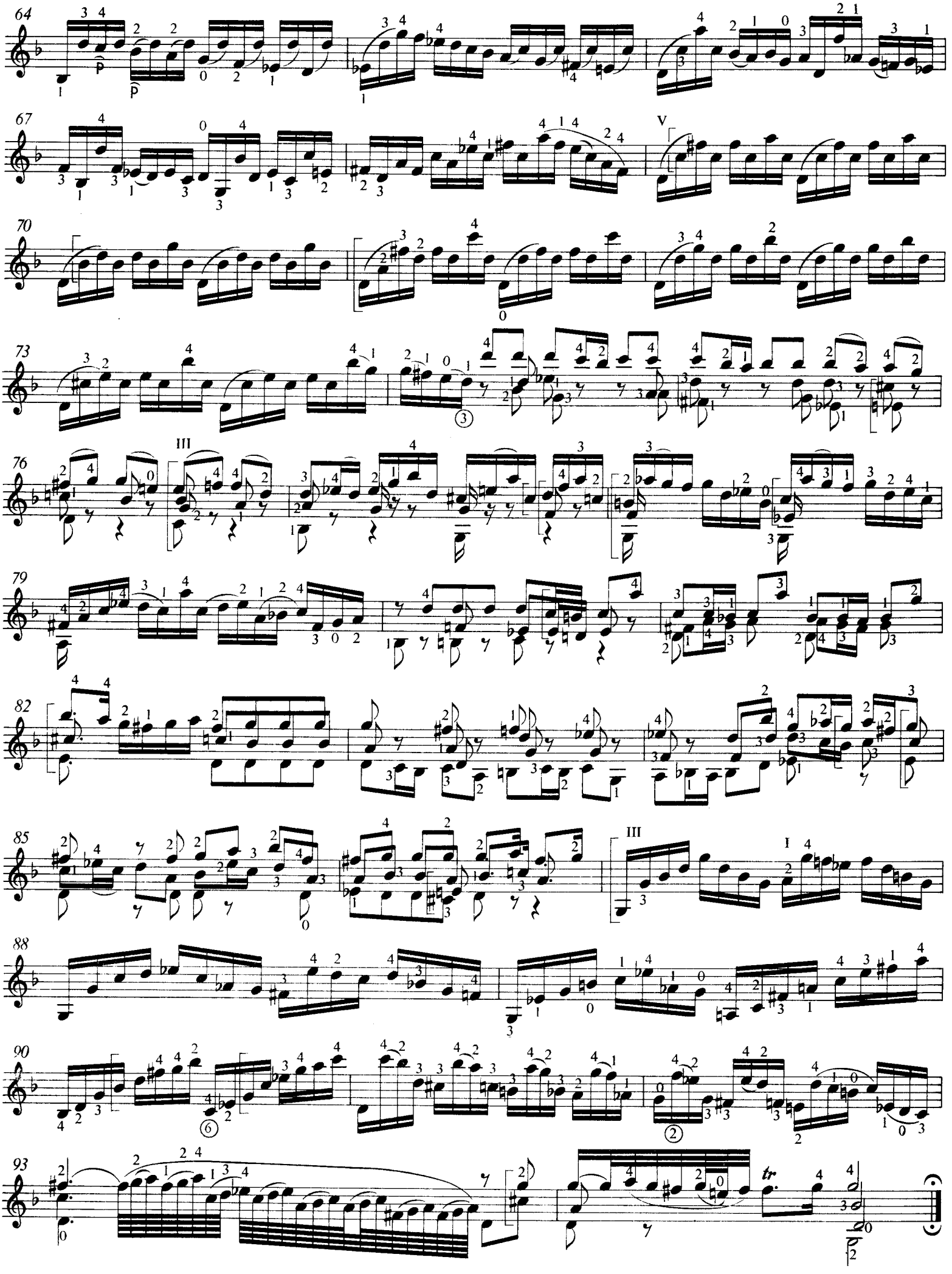


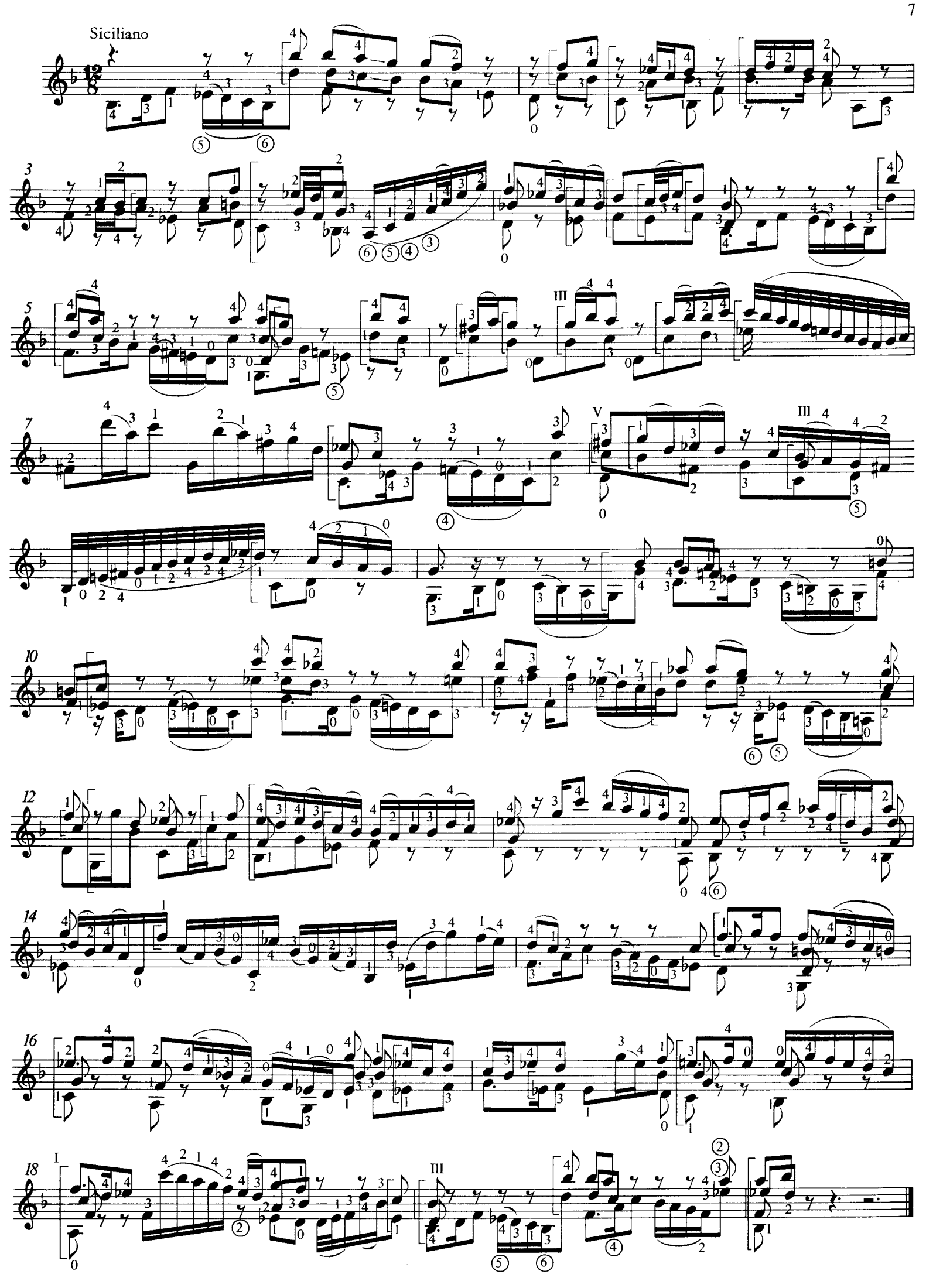
Printed in Hungary

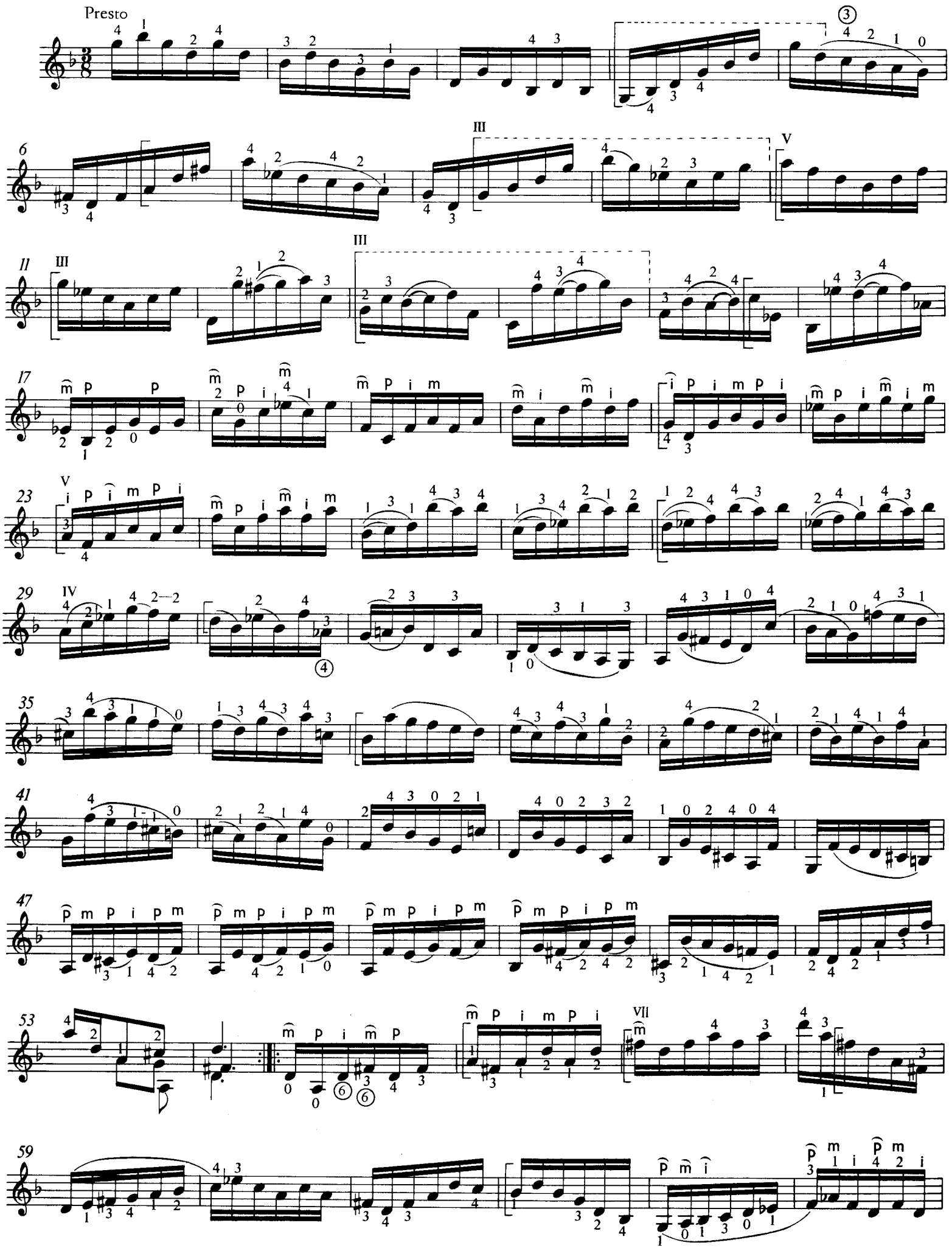
Z. 8426

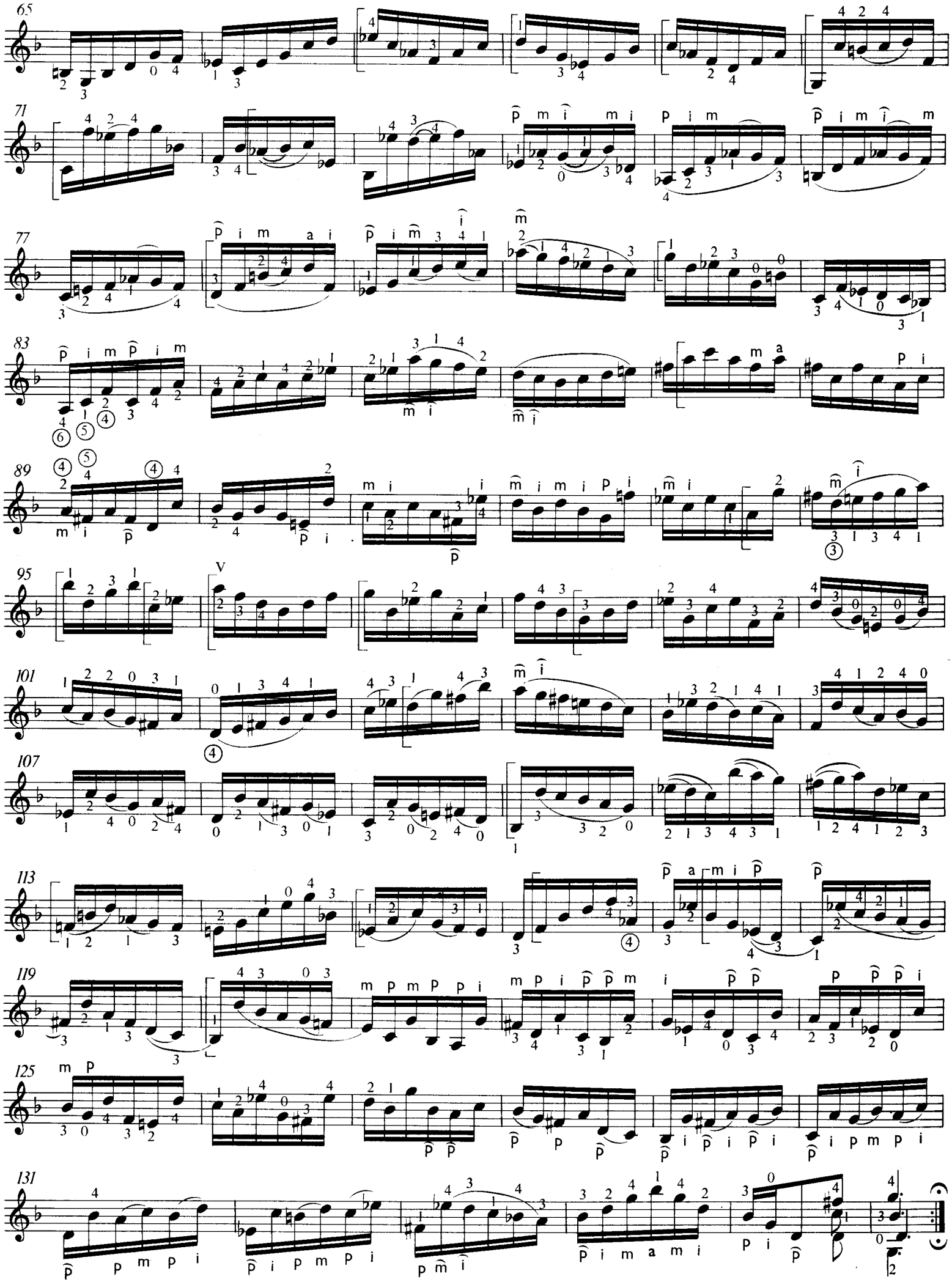

Fuga
Allegro
4
7
10
13
16
19
22
25
28




64
67
70
73
76
79
82
85
88
90
93


Siciliano


Presto
6
11
17
23
29
35
41
47
53
59


65
71
77
83
89
95
101
107
113
119
125
131

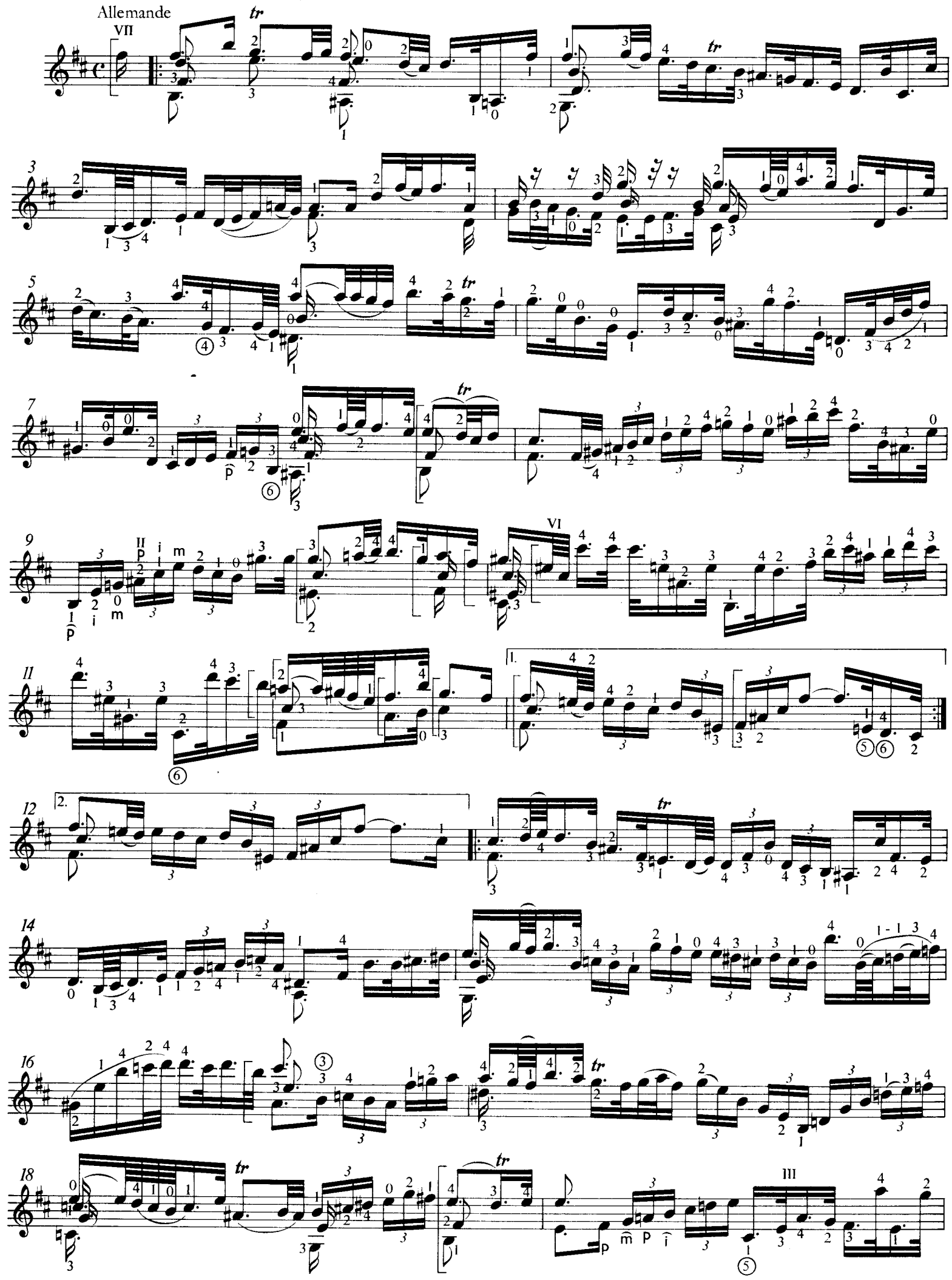
Содержание:

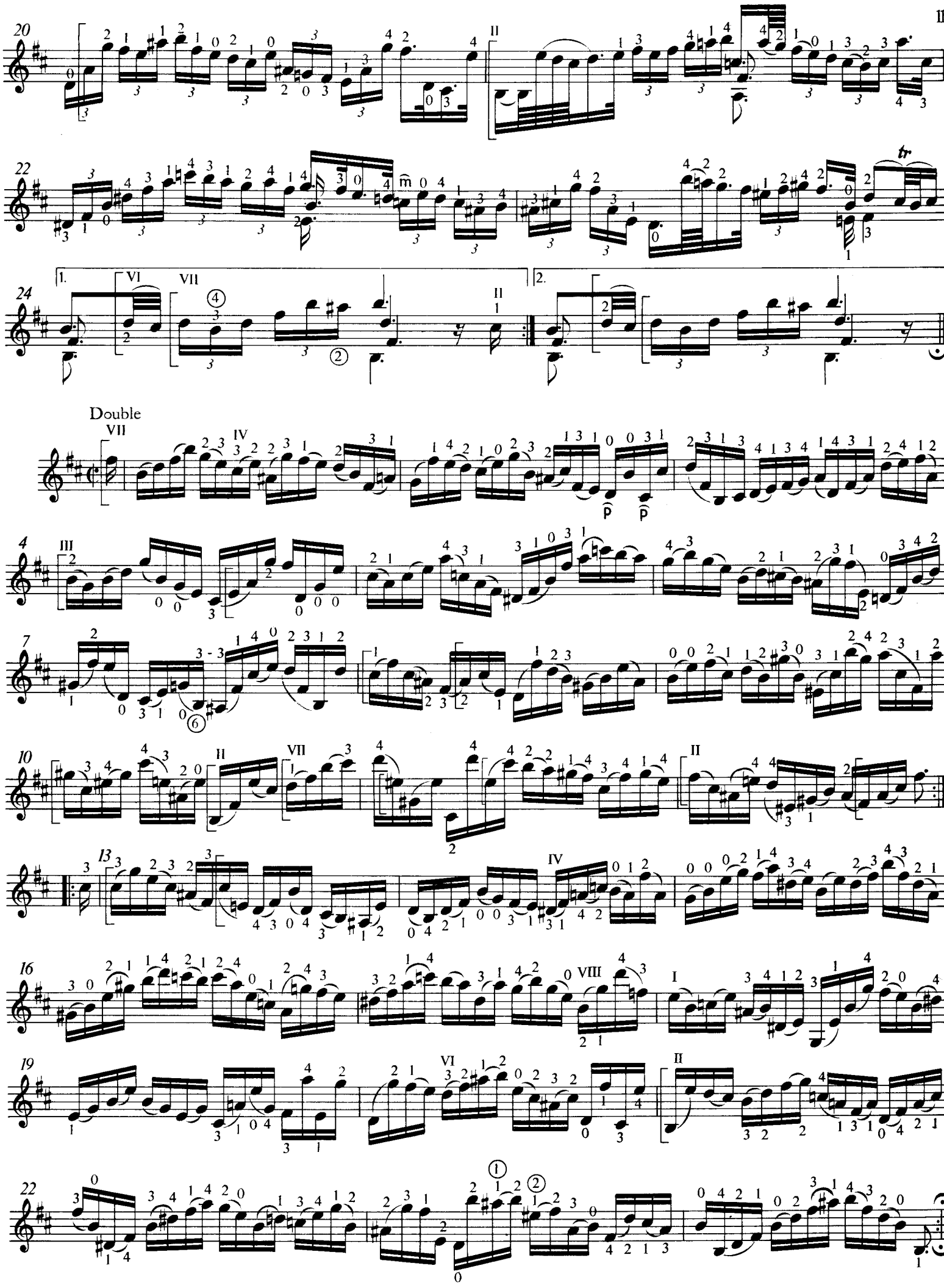
PARTITA FOR VIOLIN SOLO NO.2 IN G MINOR, BWV 1001, Arr. for Guitar by Mosoczi, Miklos:

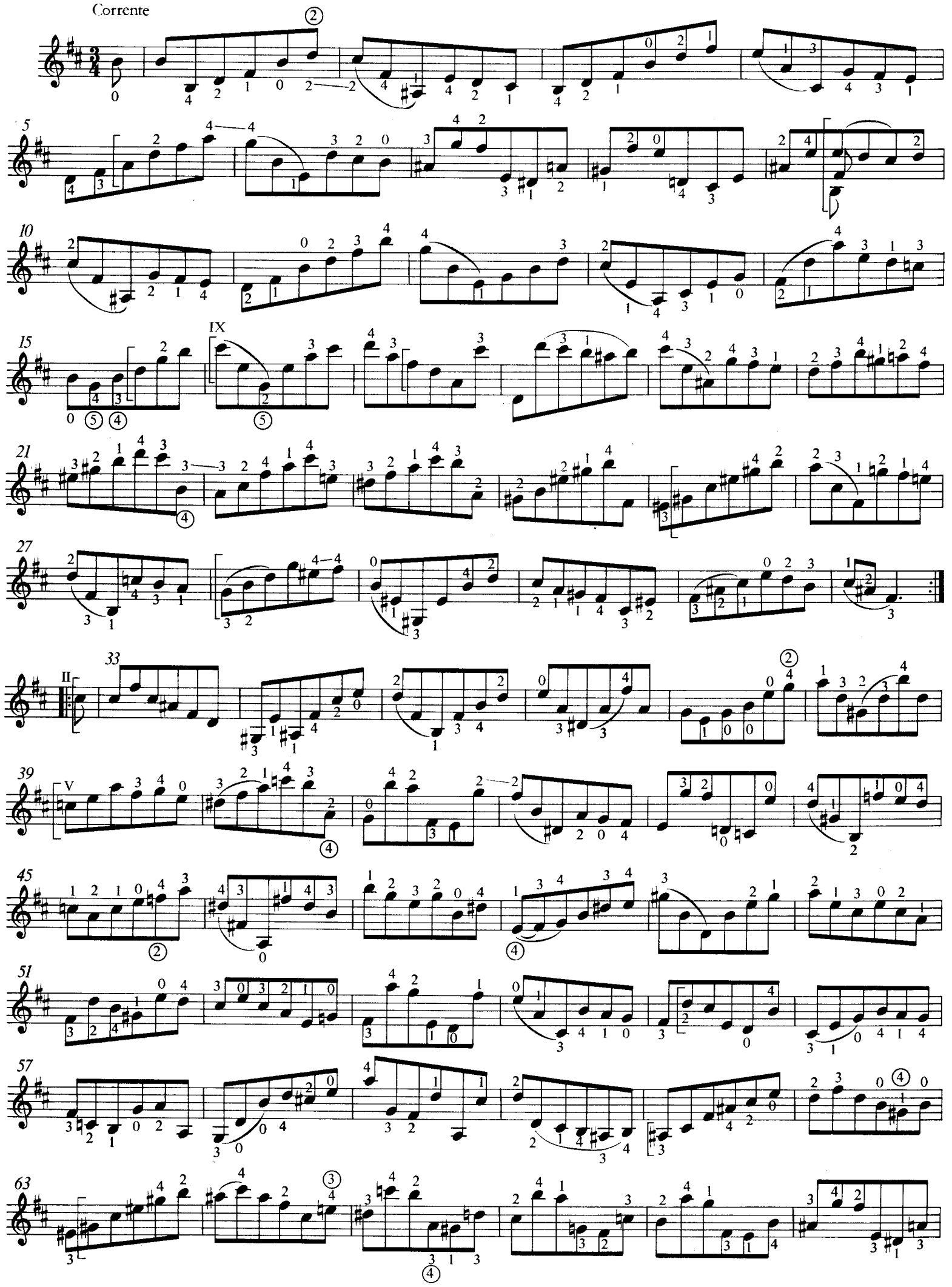
1. Allemande 2
2. Double 3
3. Corrente 4
4. Double 5
5. Sarabande 7
6. Double 8
7. Borea 8
8. Double 10

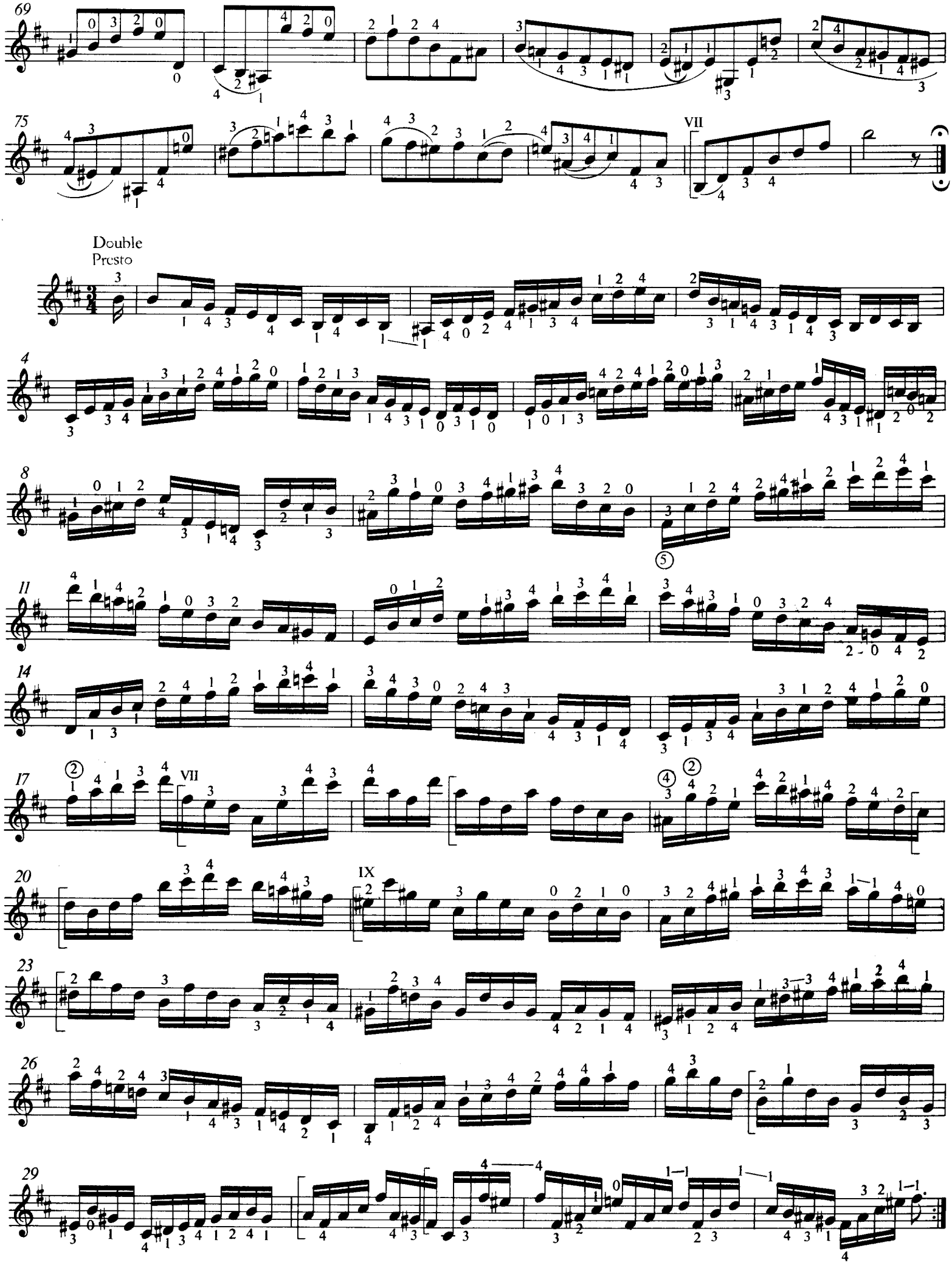
9. Bourree & Double, Arr. by Andres Segovia 12
10. Sarabande, Arr. by Andres Segovia 16

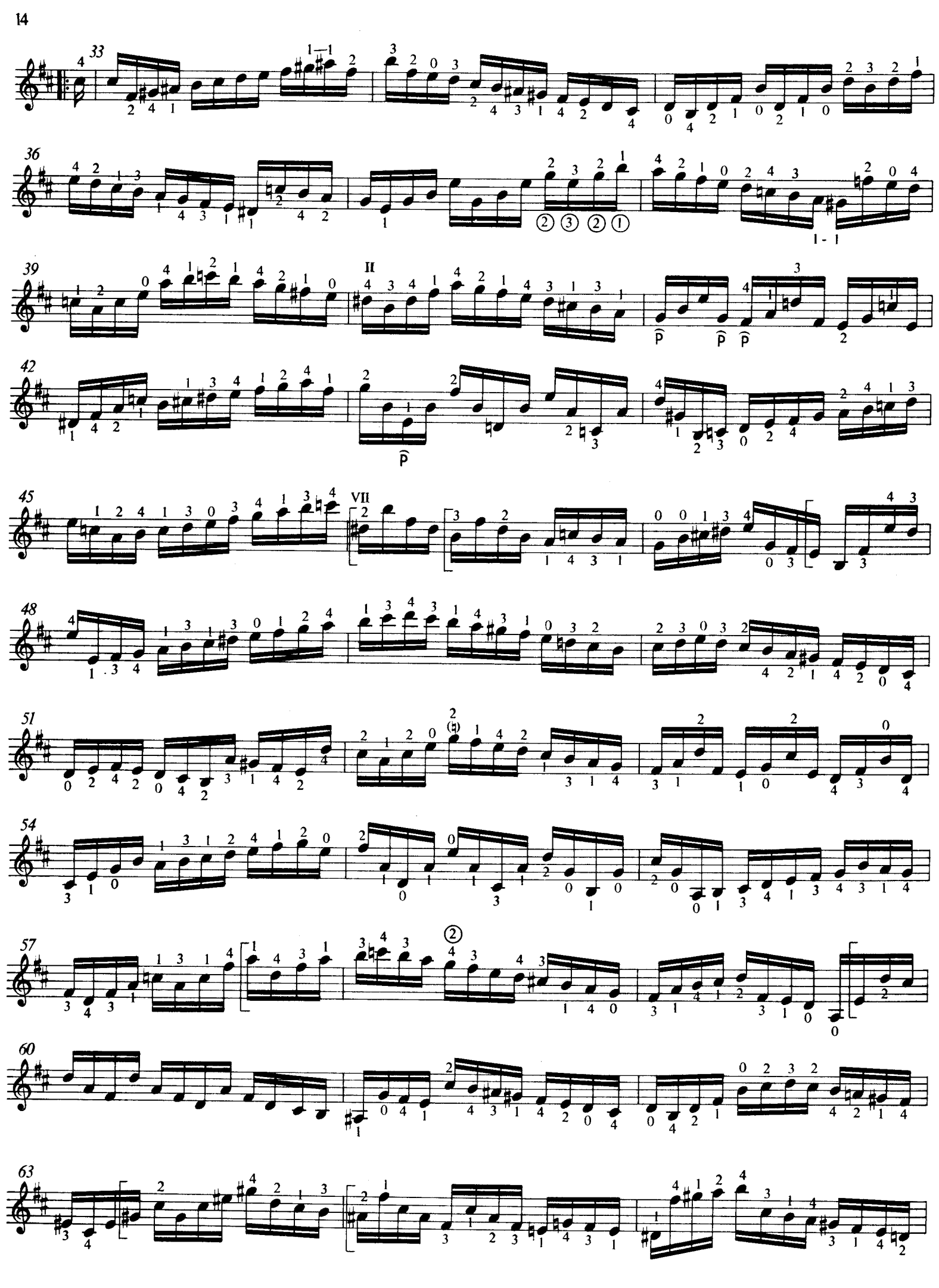
PARTITA I

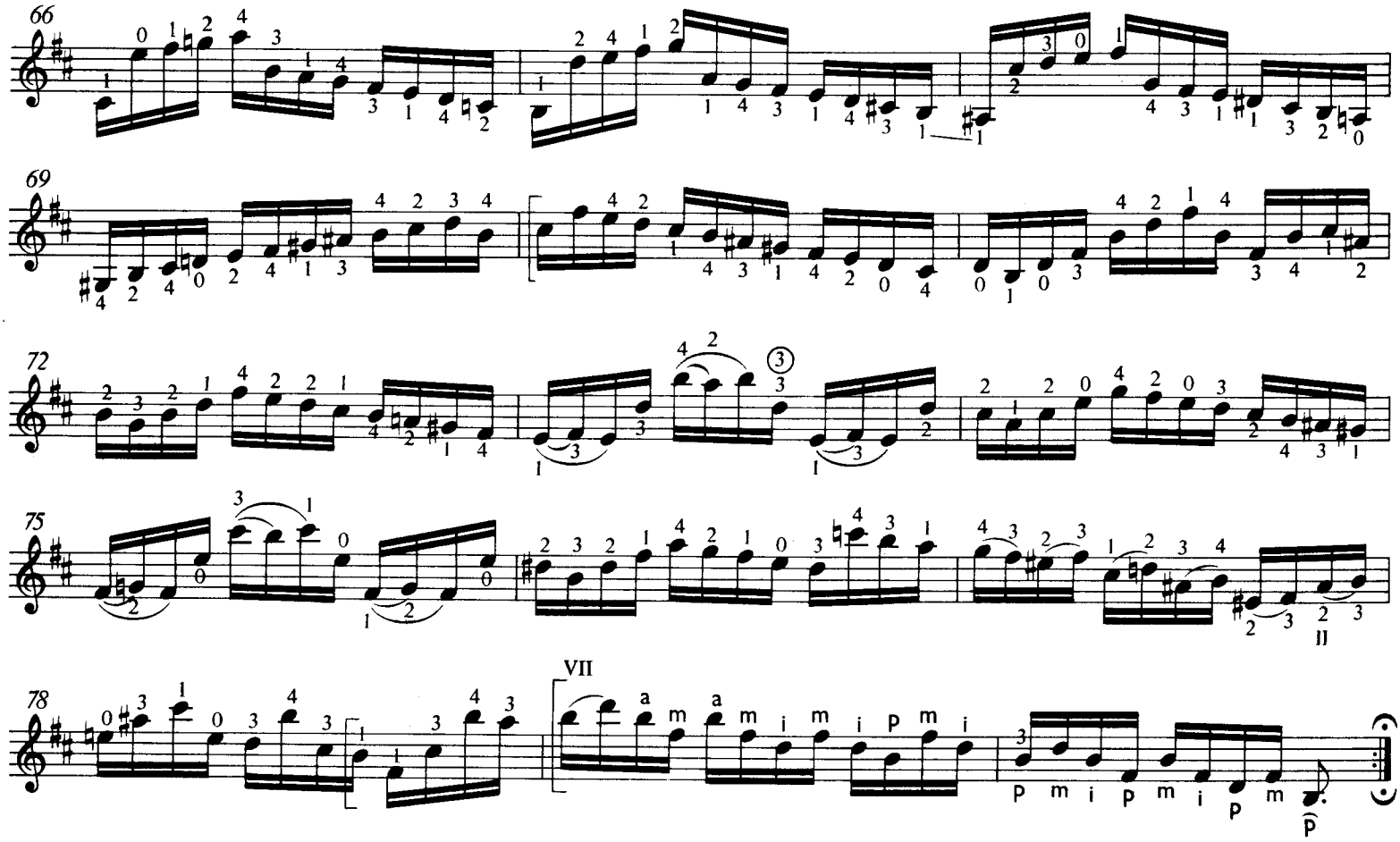



20
II
22
tr
24
1.
VI
VII
II
2.
Double
VII
IV
p
p
4
III
7
10
II
VII
II
13
IV
16
VIII
I
19
VI
II
22

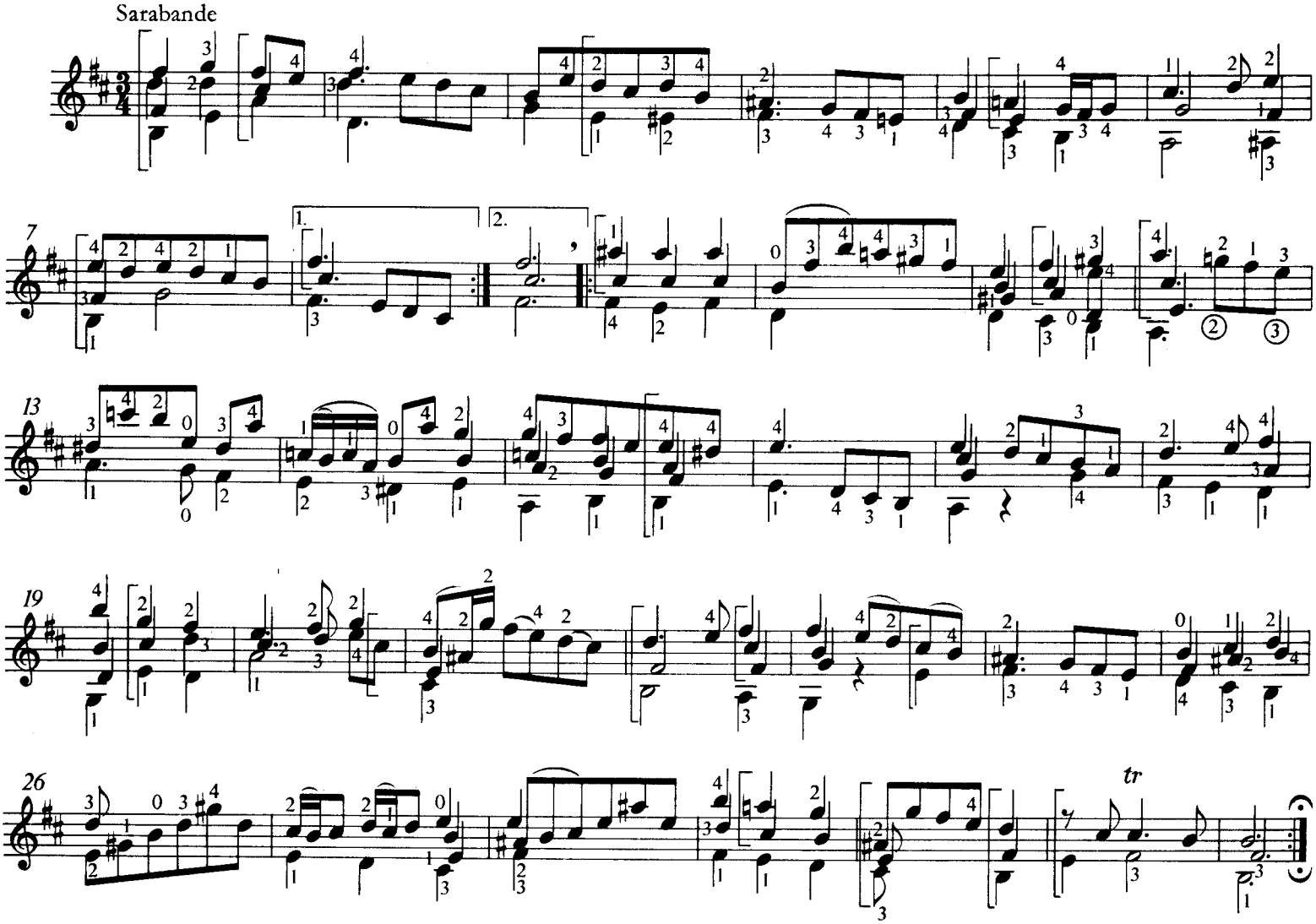

Corrente
5
10
15
IX
21
27
II
33
V
39
45
51
57
63

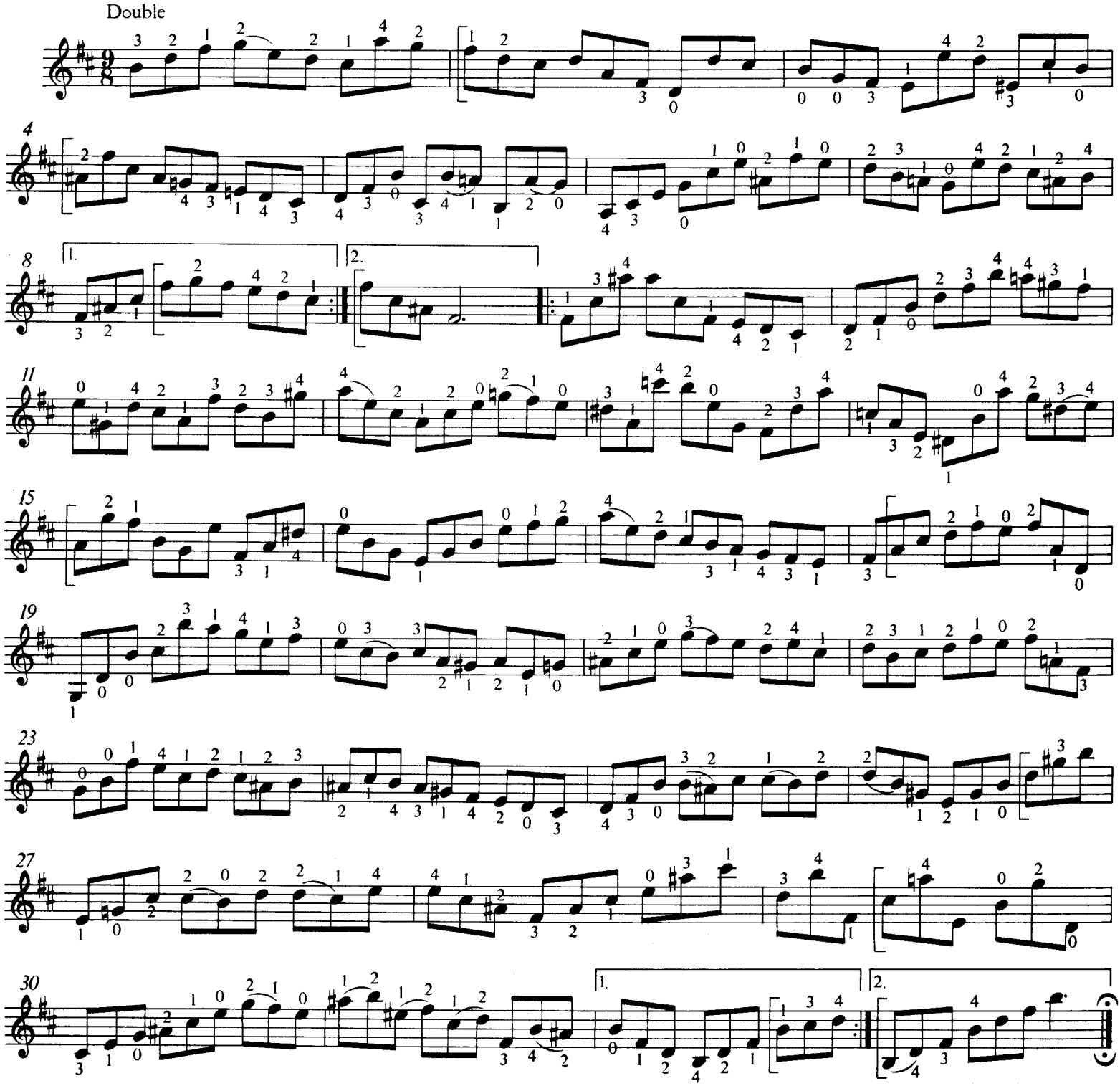

69
75
VII
Double
Presto
4
8
11
14
17
VII
20
IX
23
26
29

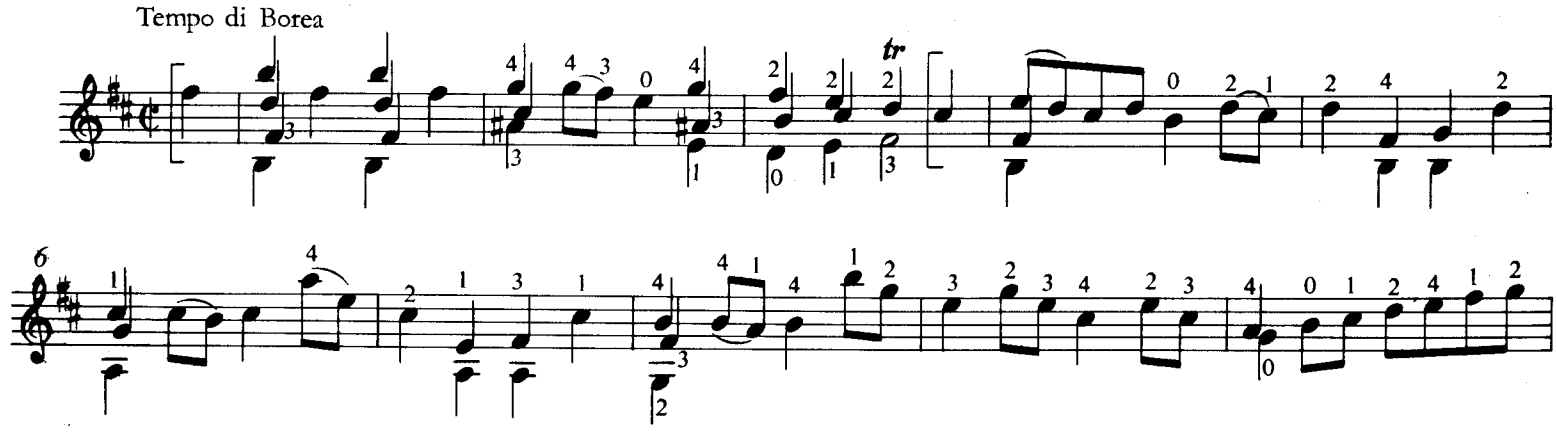

33
36
39
II
42
45
VII
48
51
54
57
60
63

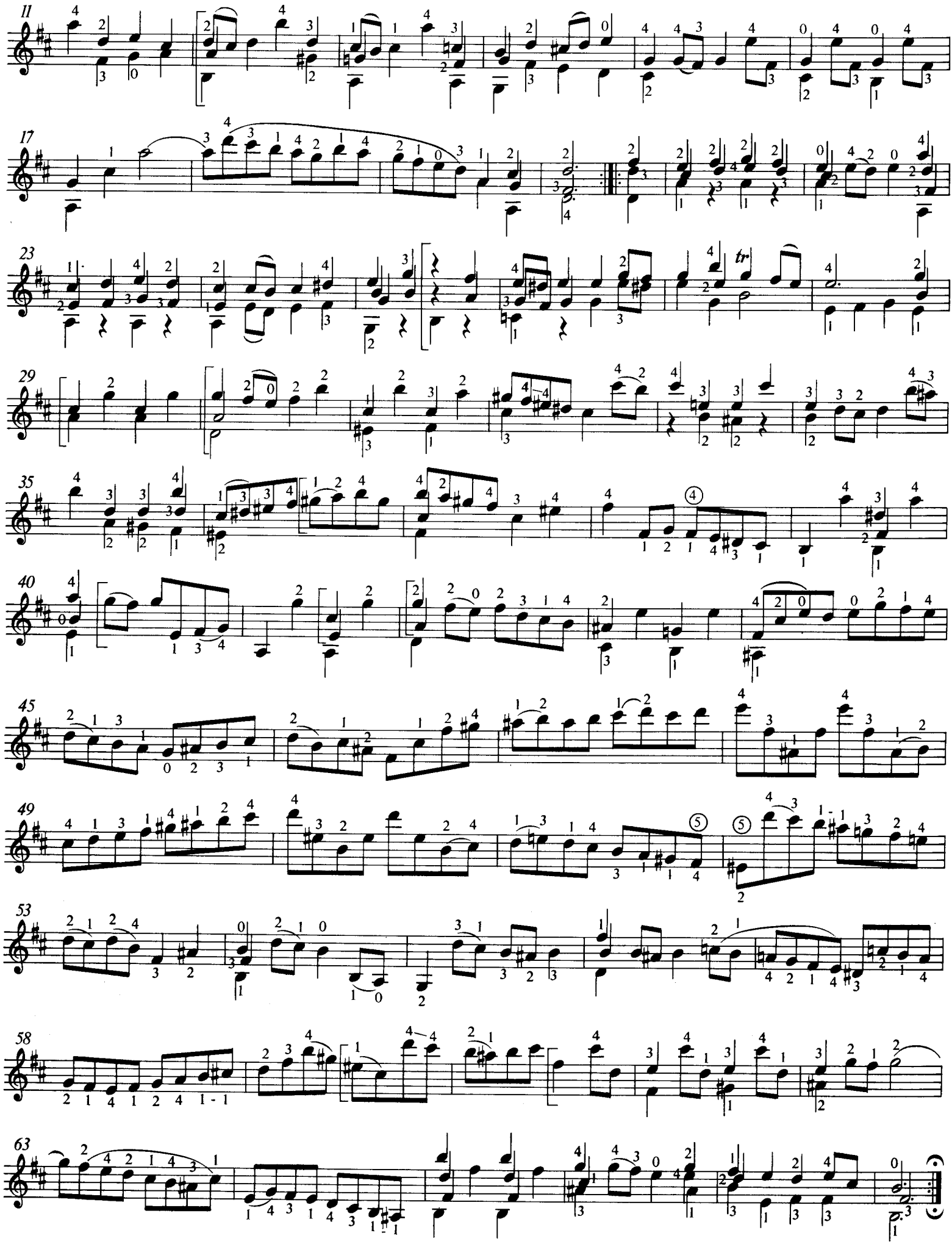


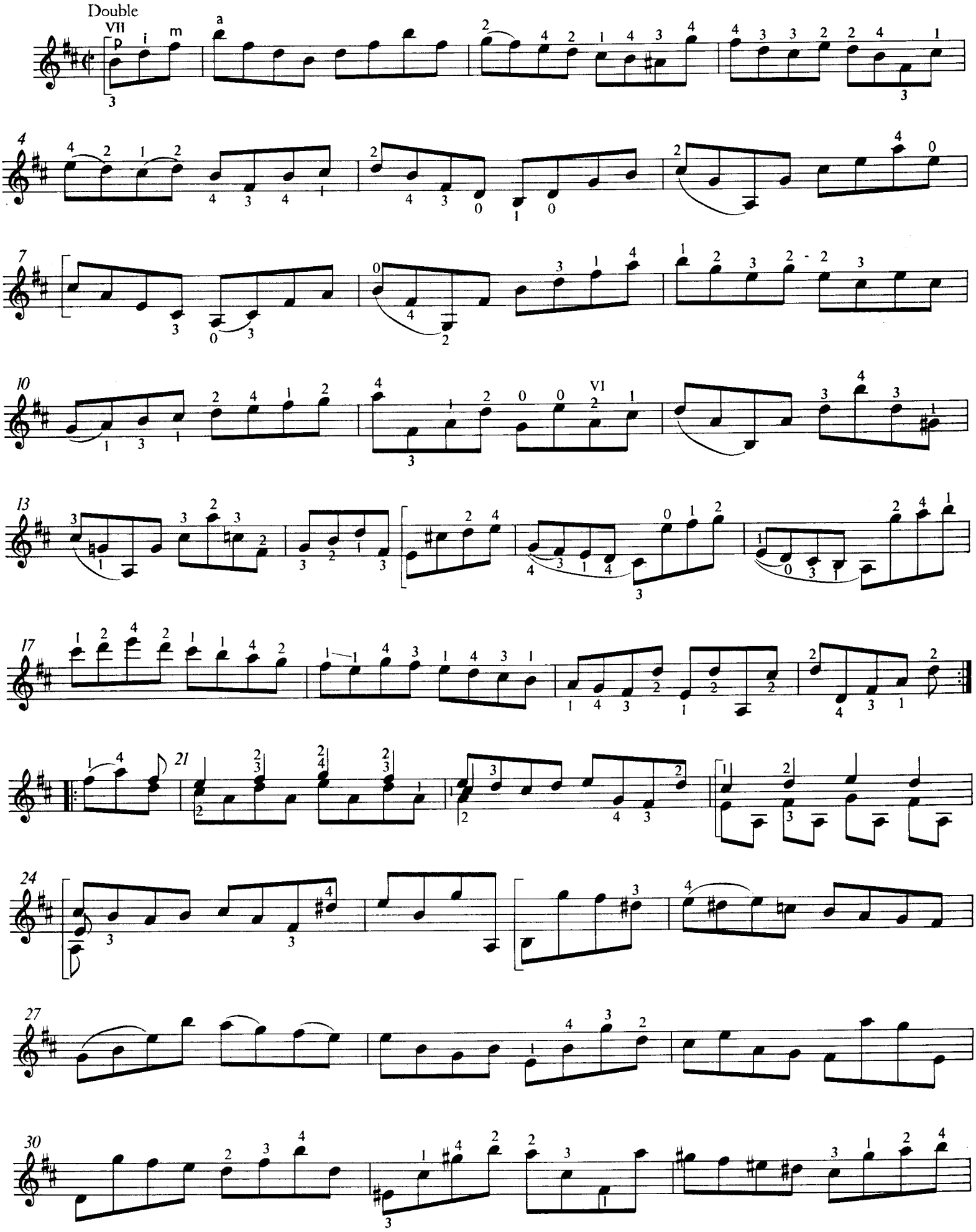
Sarabande

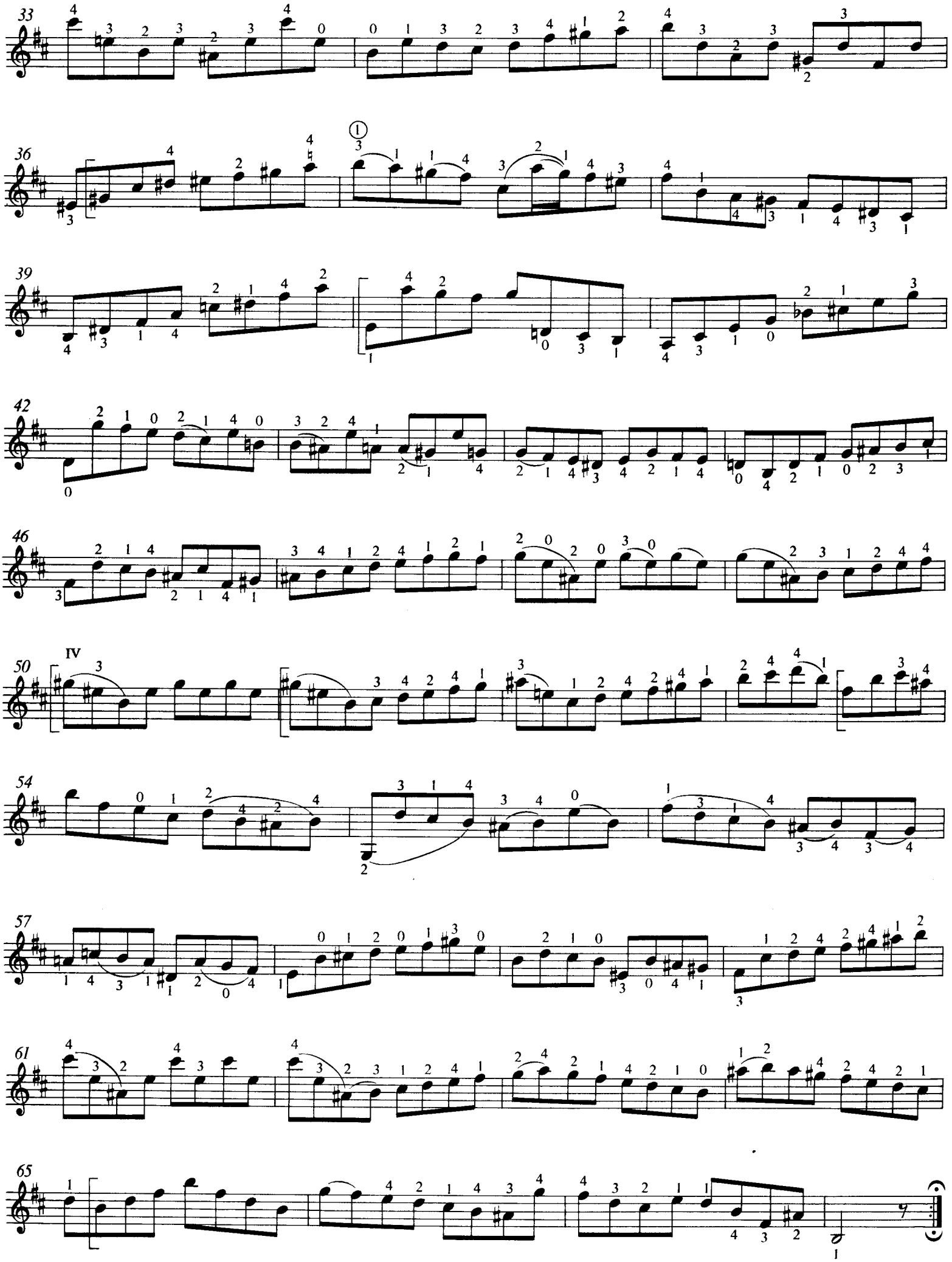



Double
4
8
1.
2.
11
15
19
23
27
30


Tempo di Borea
tr
6


11
17
23
tr
29
35
40
45
49
53
58
63

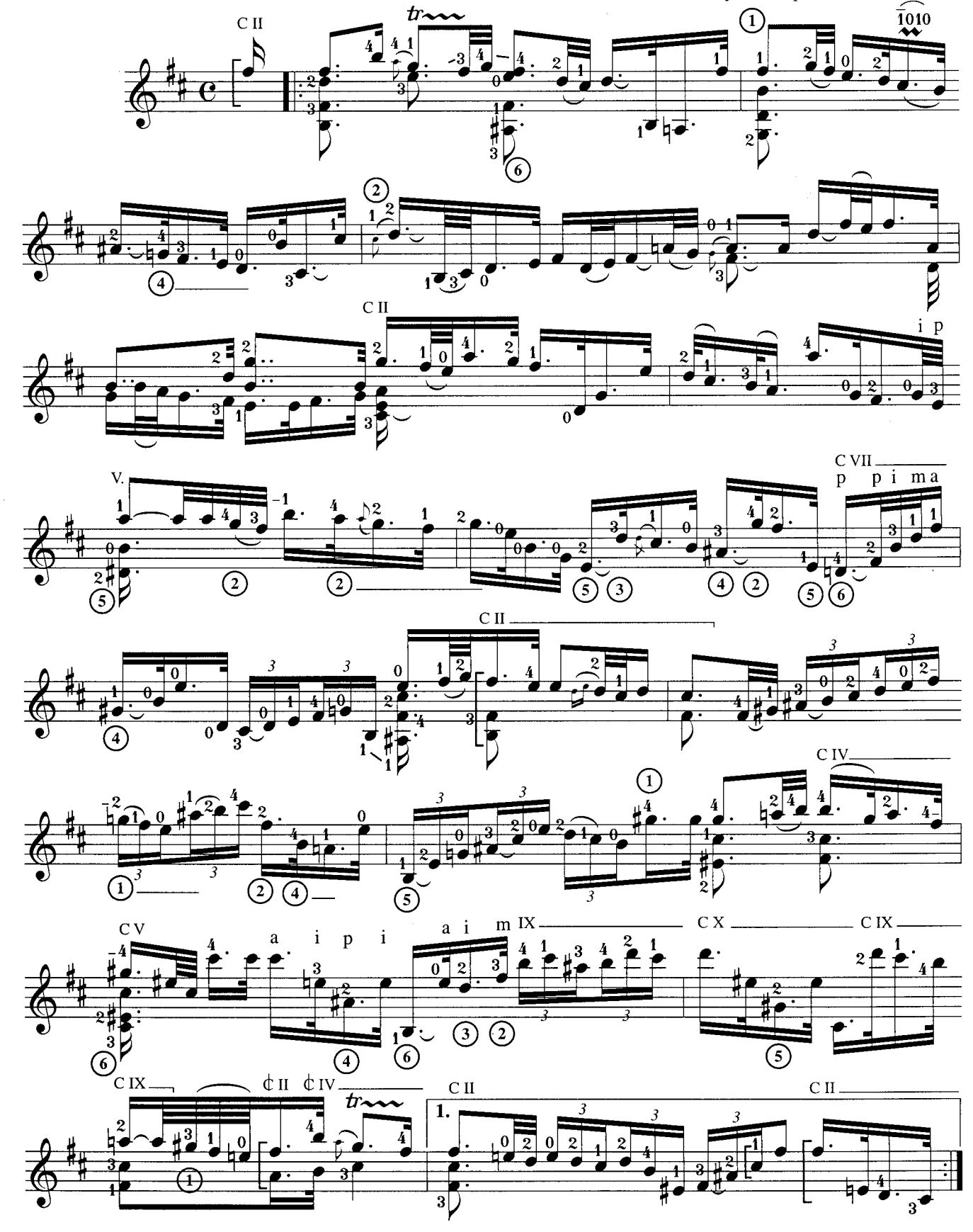

Double
VII
p i m
a
4
7
10
VI
13
17
21
24
27
30

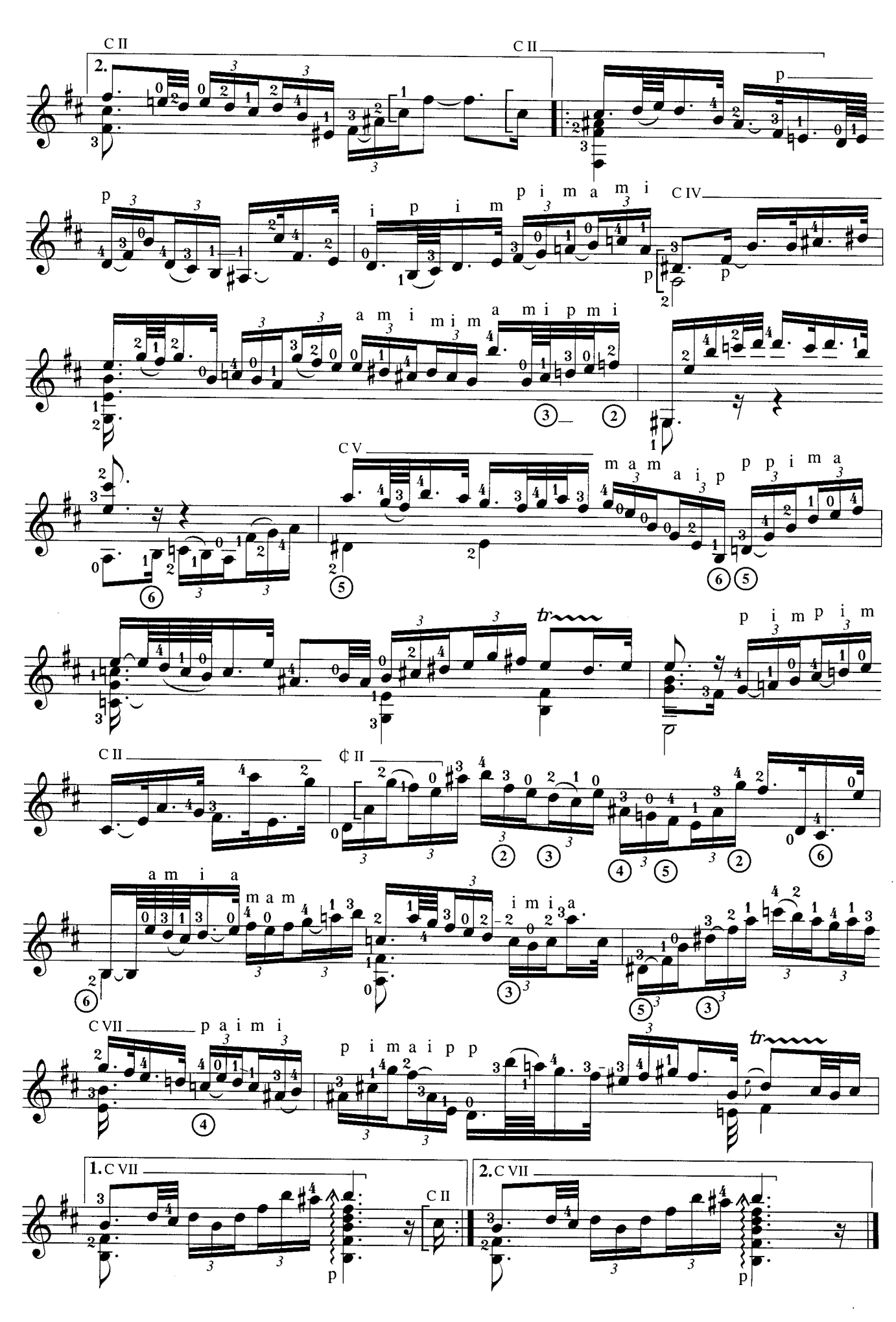

33
36
39
42
46
IV
50
54
57
61
65

Partita I h moll BWV 1002

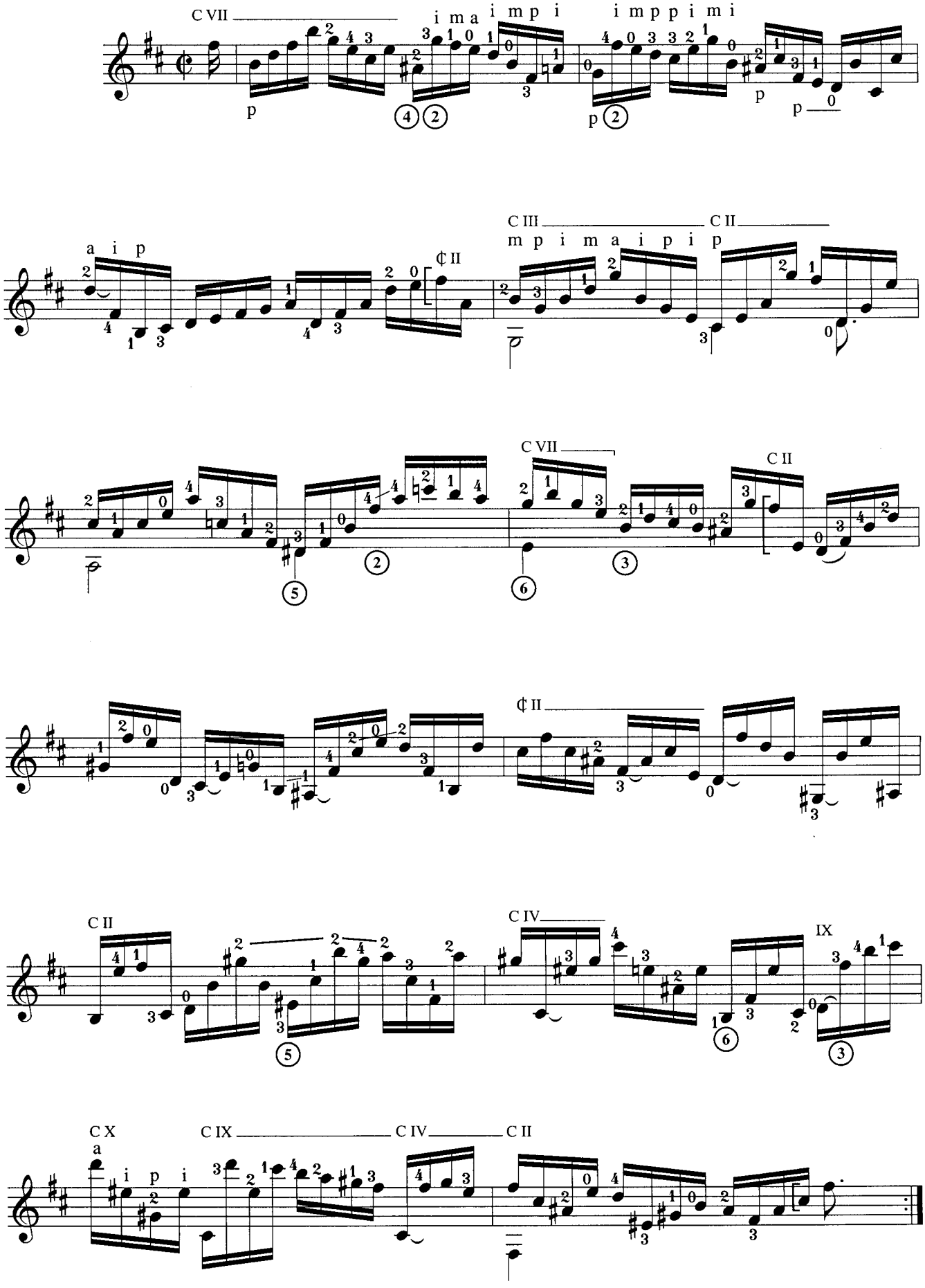
Allemanda

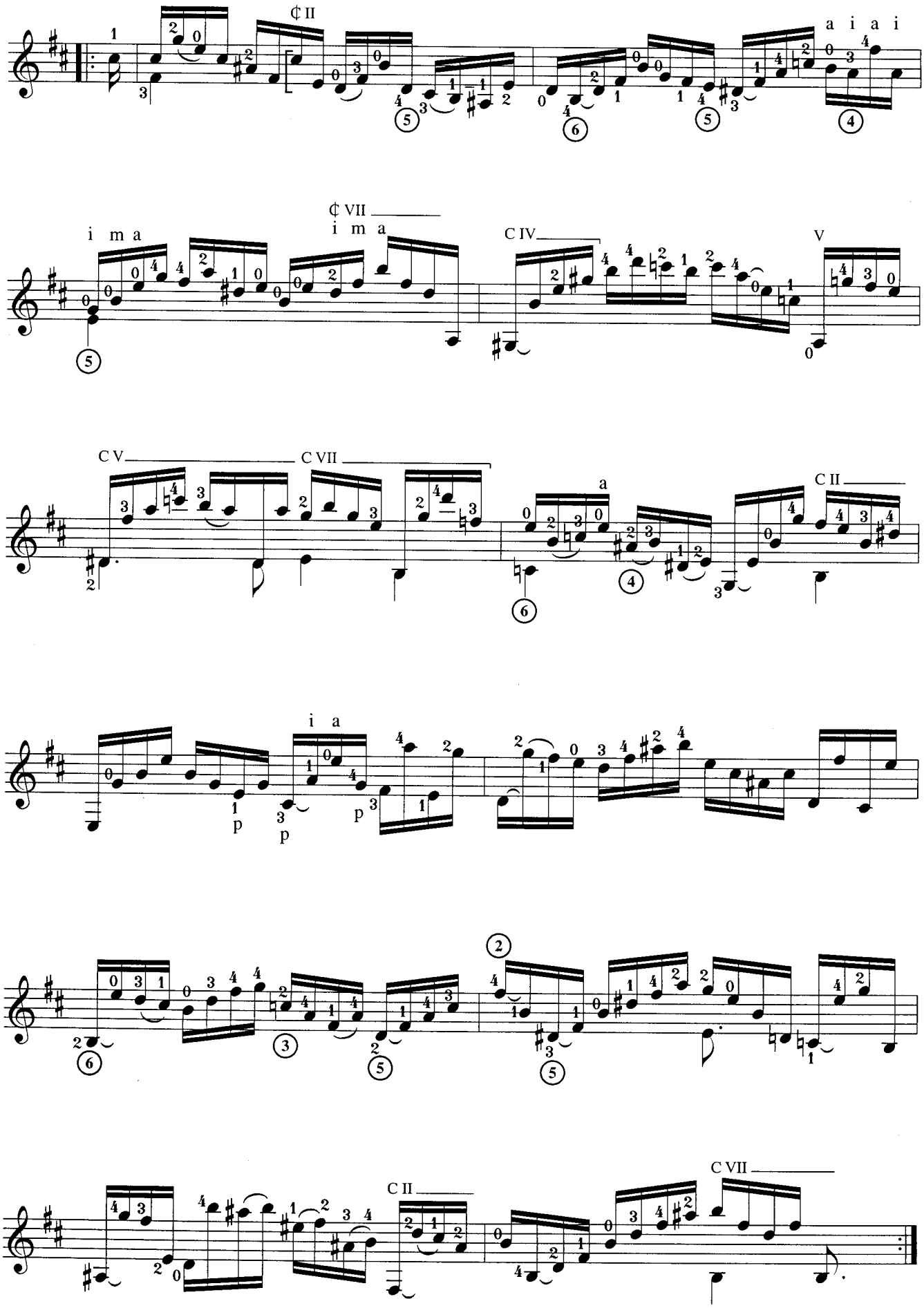
Johan Sebastian Bach
Kytarová úprava: Stanislav Juřica



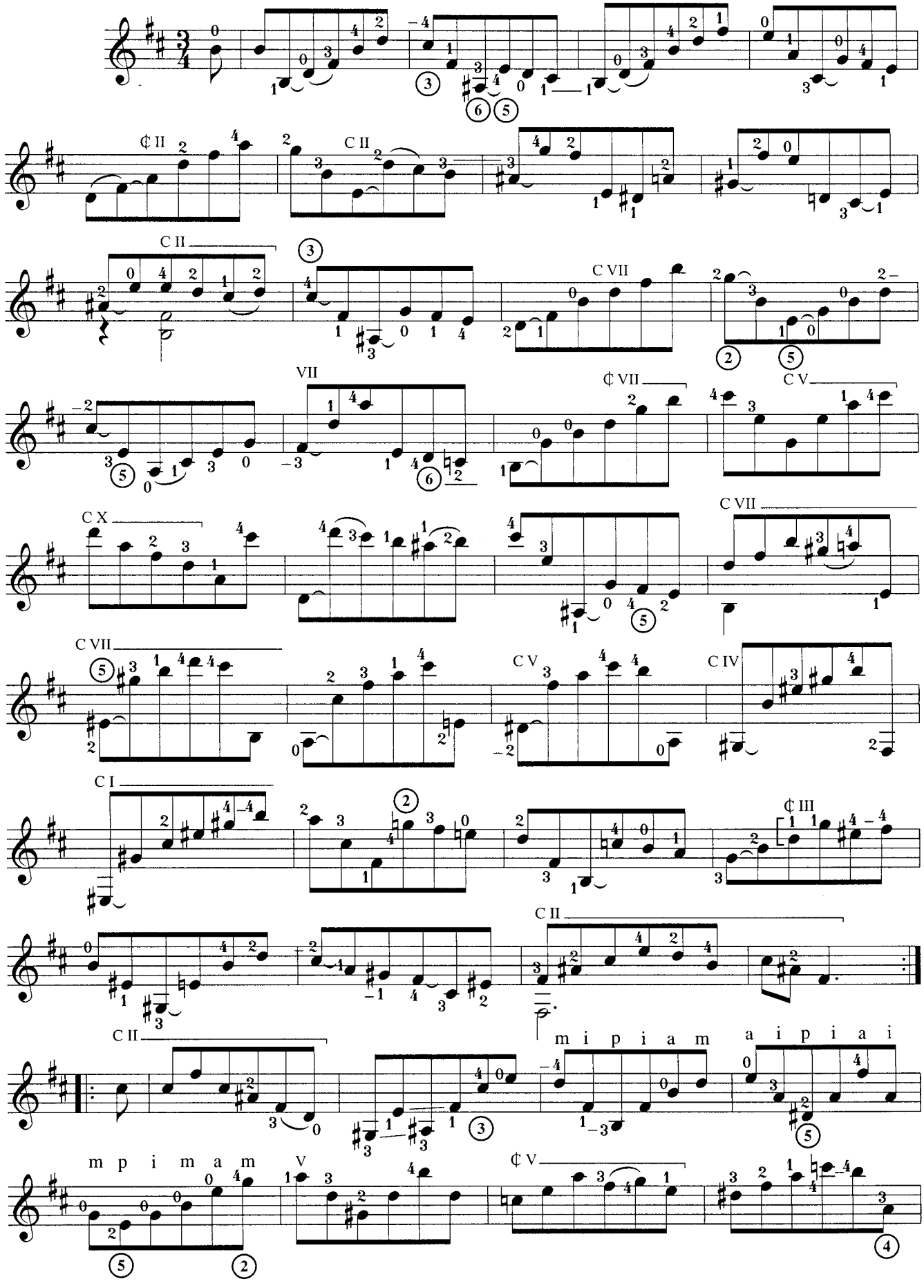

C II
2.
C II
p
p
i p i m
p i m a m i
C IV
p
p
a m i m i m a m i p m i
C V
m a m a i p
p p i m a
tr
p i m p i m
C II
¢ II
a m i a
m a m
i m i a
C VII
p a i m i
p i m a i p p
tr
1. C VII
C II
p
2. C VII
p

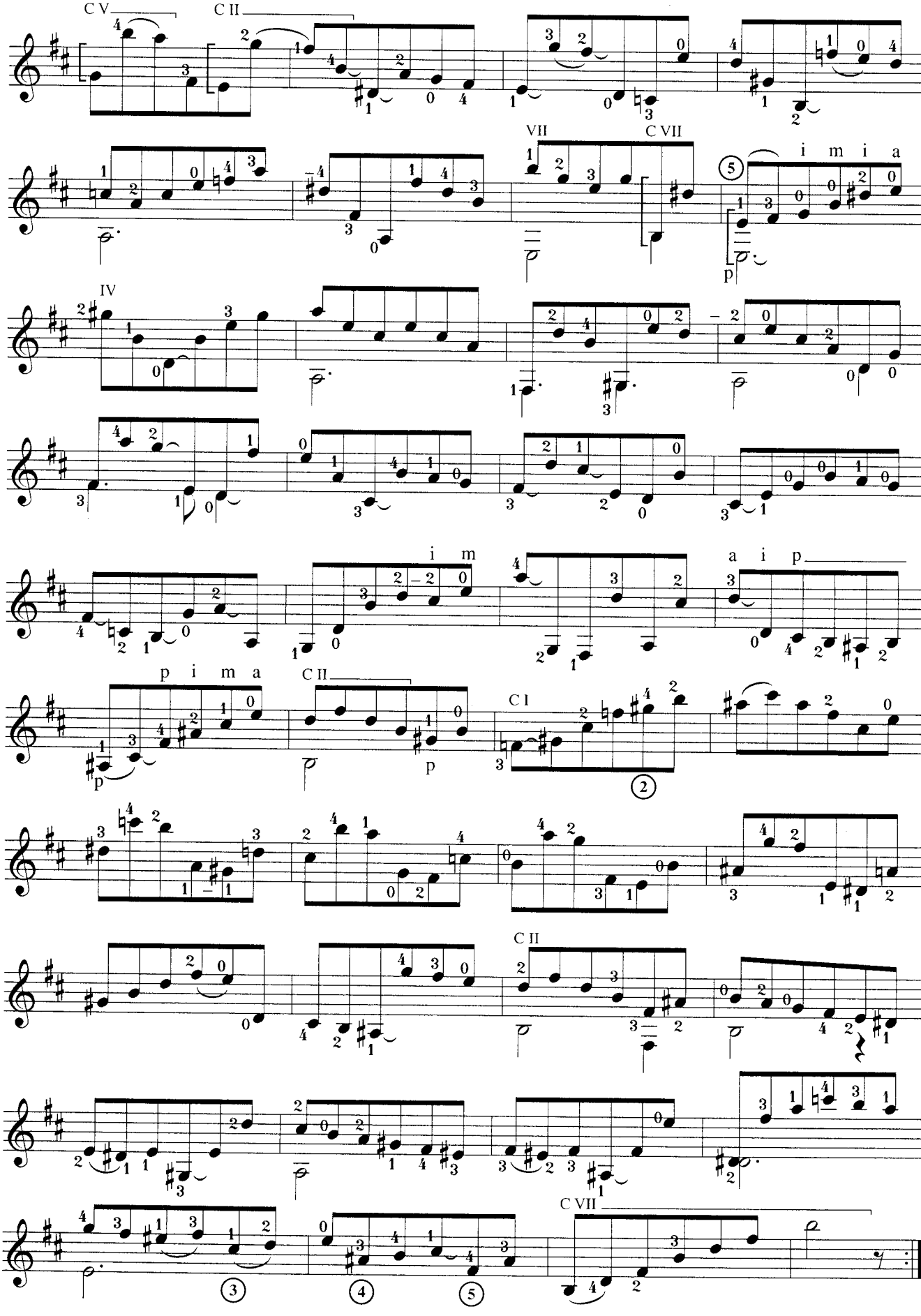
Double


C VII
i m a i m p i
i m p p i m i
p
C III
C II
m p i m a i p i p
a i p
C VII
C II
C II
C IV
IX
C X
a
i p i
C IX
C IV
C II

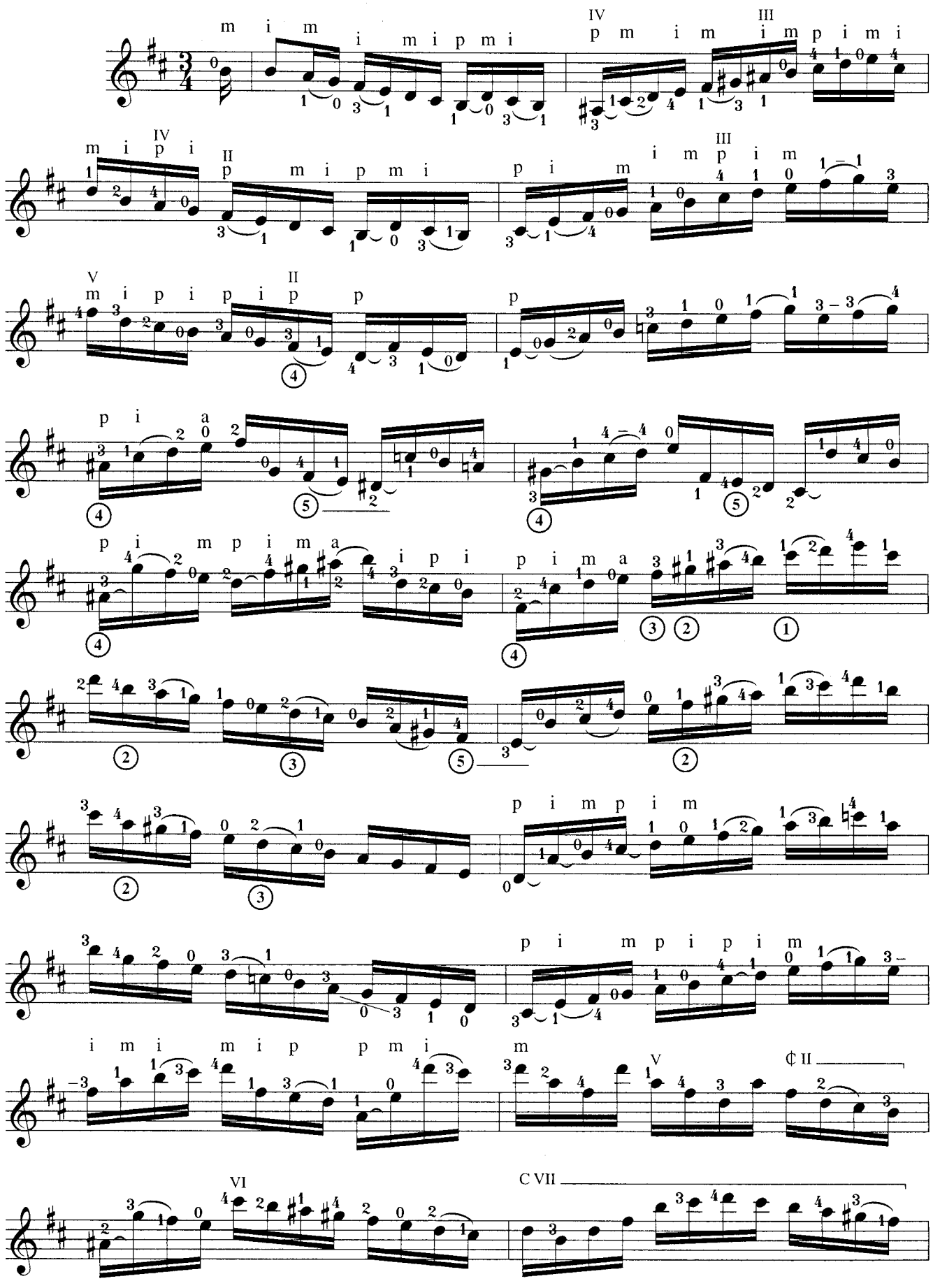

¢ II
a i a i
i m a
¢ VII
i m a
C IV
V
C V
C VII
a
C II
i a
p
p
p
C II
C VII

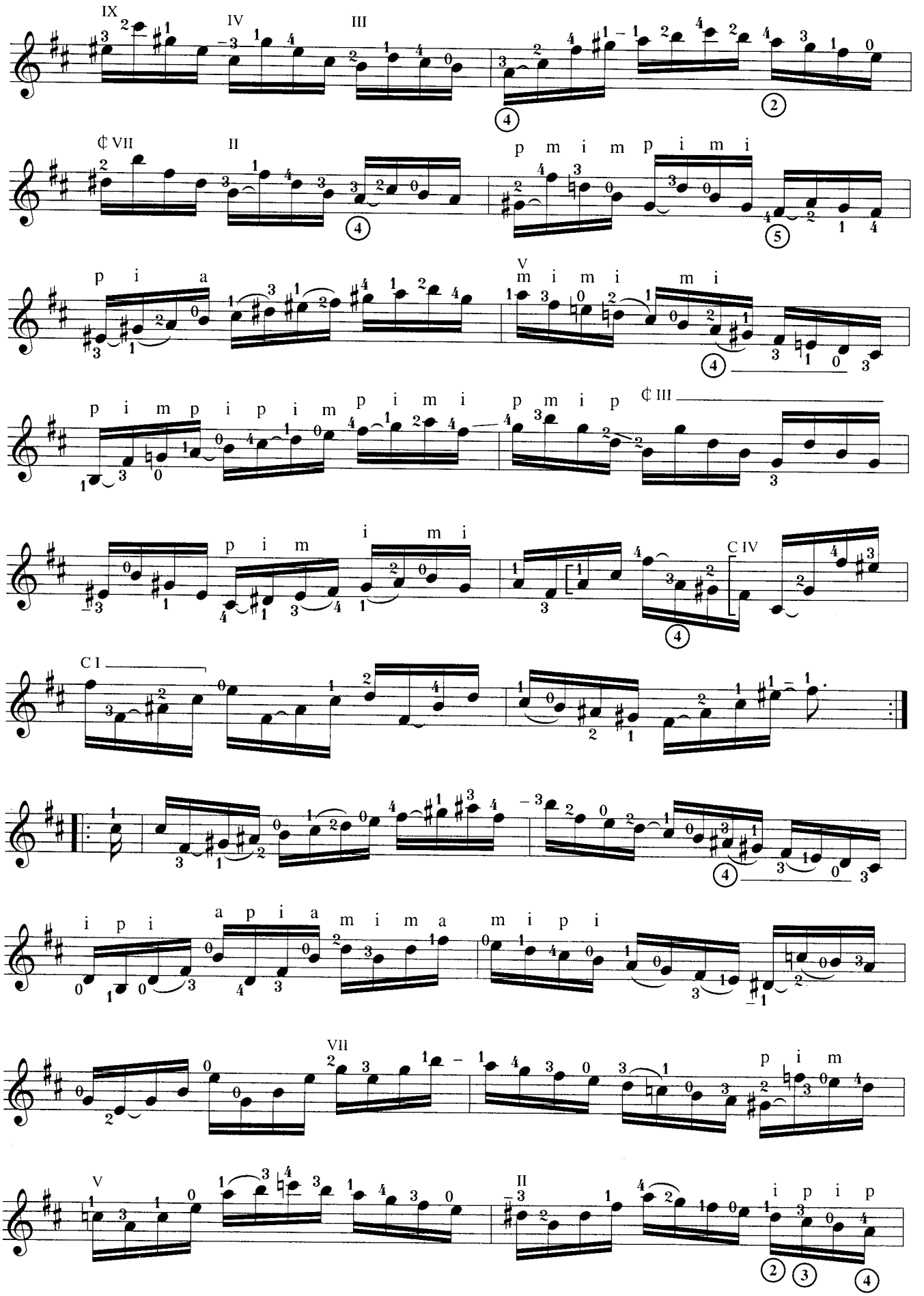
Corrente

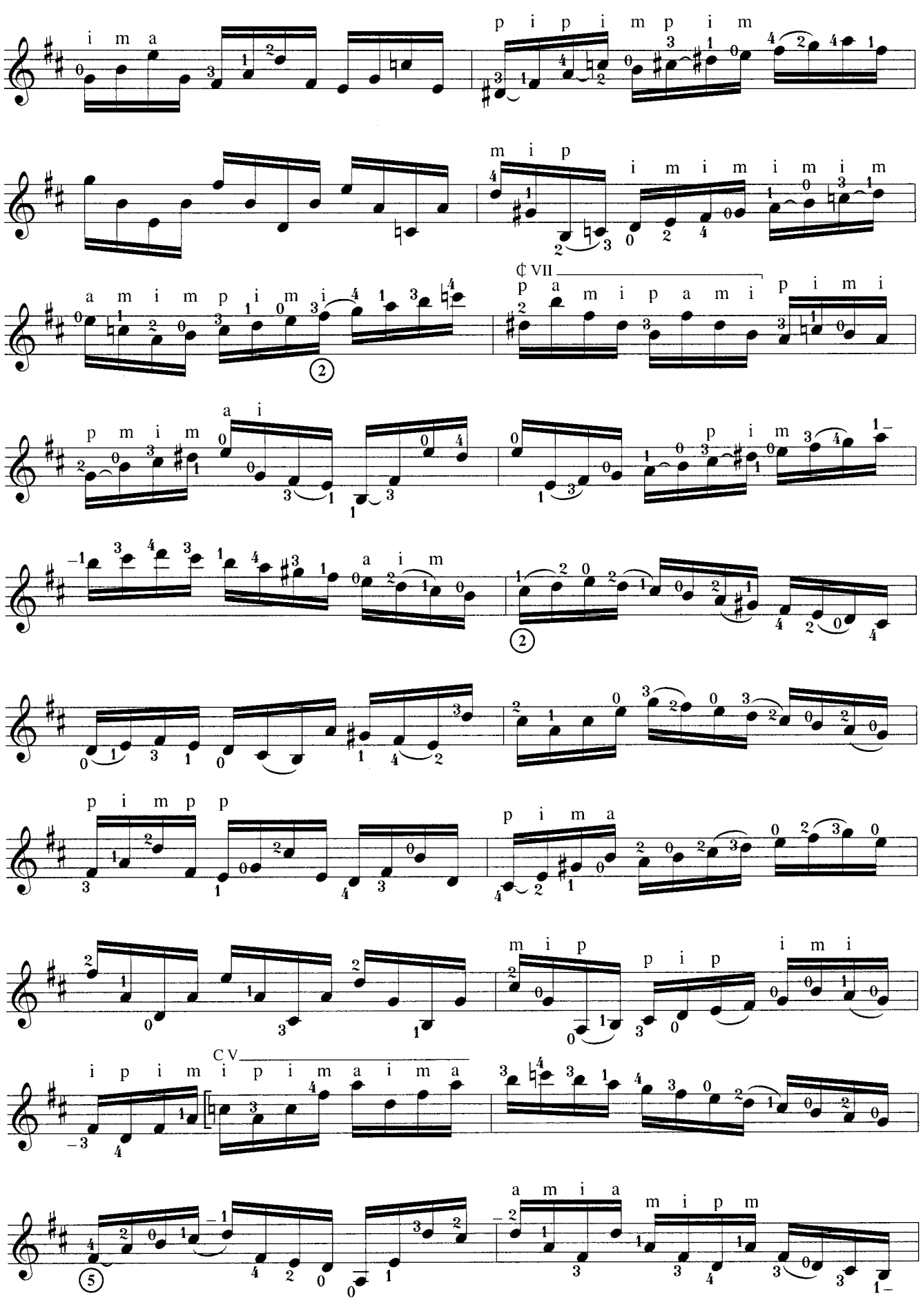

C II
C II
C II
C VII
VII
C VII
C V
C X
C VII
C VII
C V
C IV
C I
C III
C II
C II
m i p i a m
a i p i a i
m p i m a m
V
C V

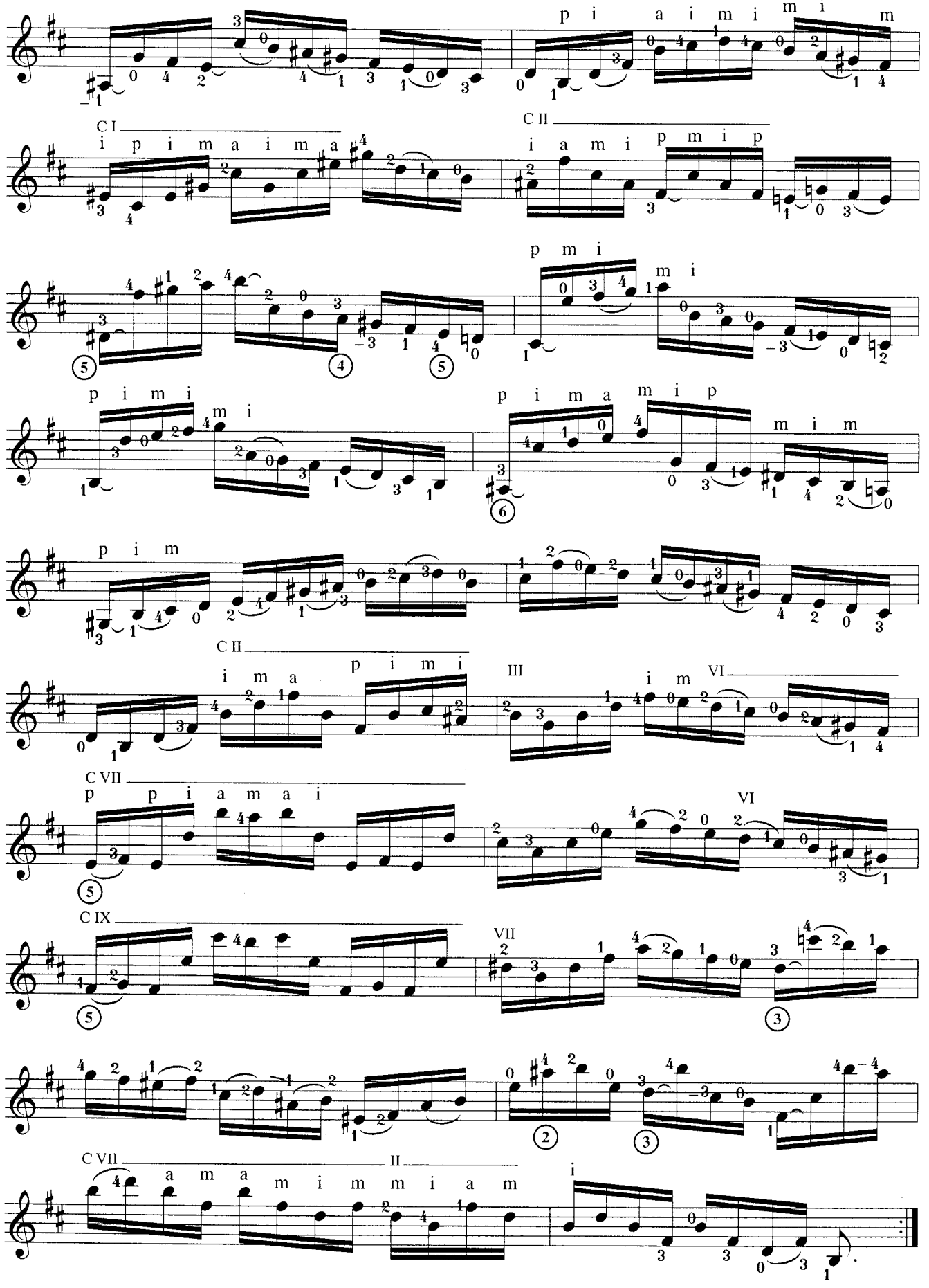

C V
C II
VII
C VII
i m i a
p
IV
i m
a i p
p i m a
p
C II
p
C I
C II
C VII

Double (*Presto*)

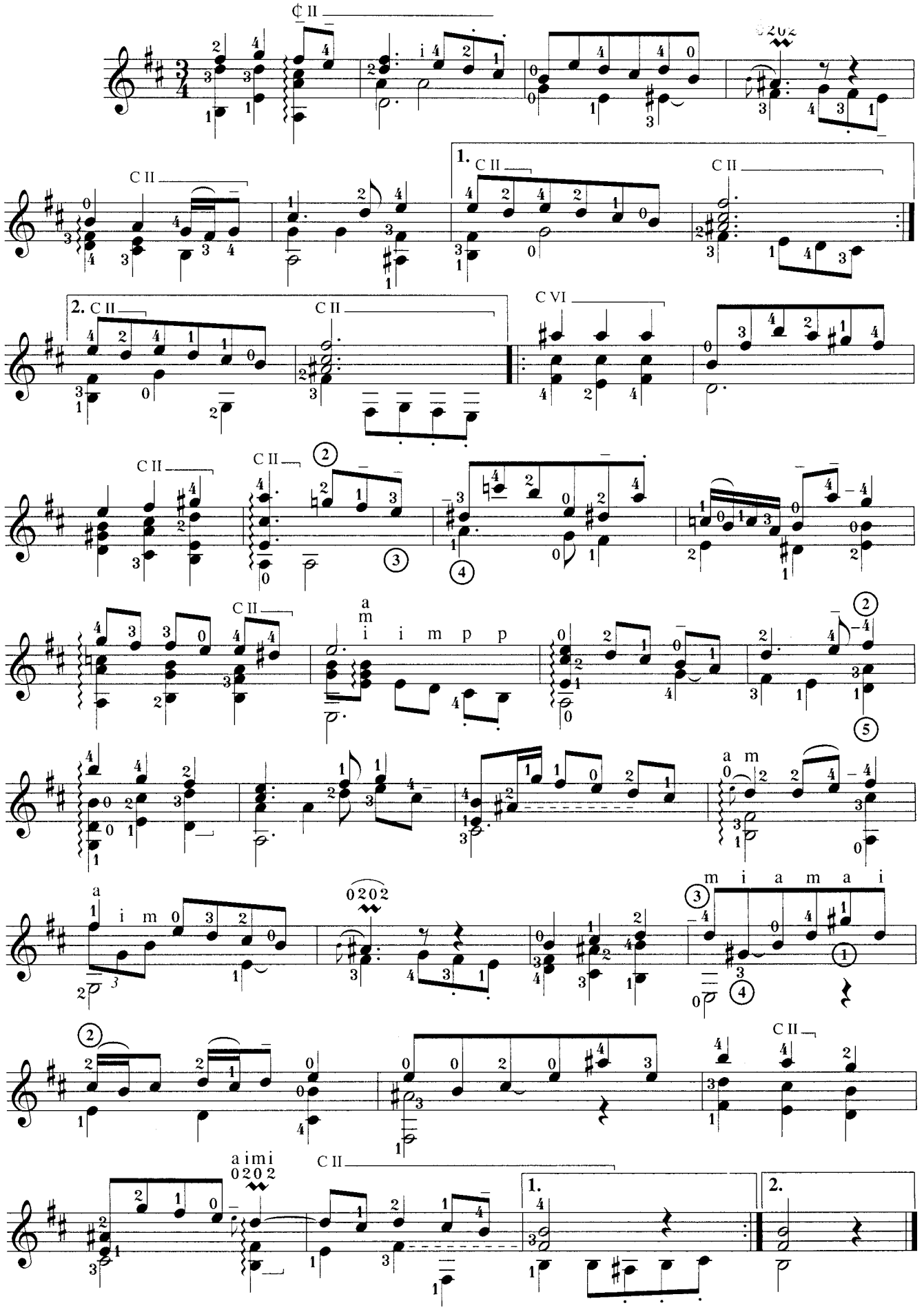



IX
IV
III
¢ VII
II
p m i m p i m i
p i a
V
m i m i m i
p i m p i p i m p i m i
p m i p
¢ III
p i m
i m i
C IV
C I
i p i
a p i a
m i m a
m i p i
VII
p i m
V
II
i p i p

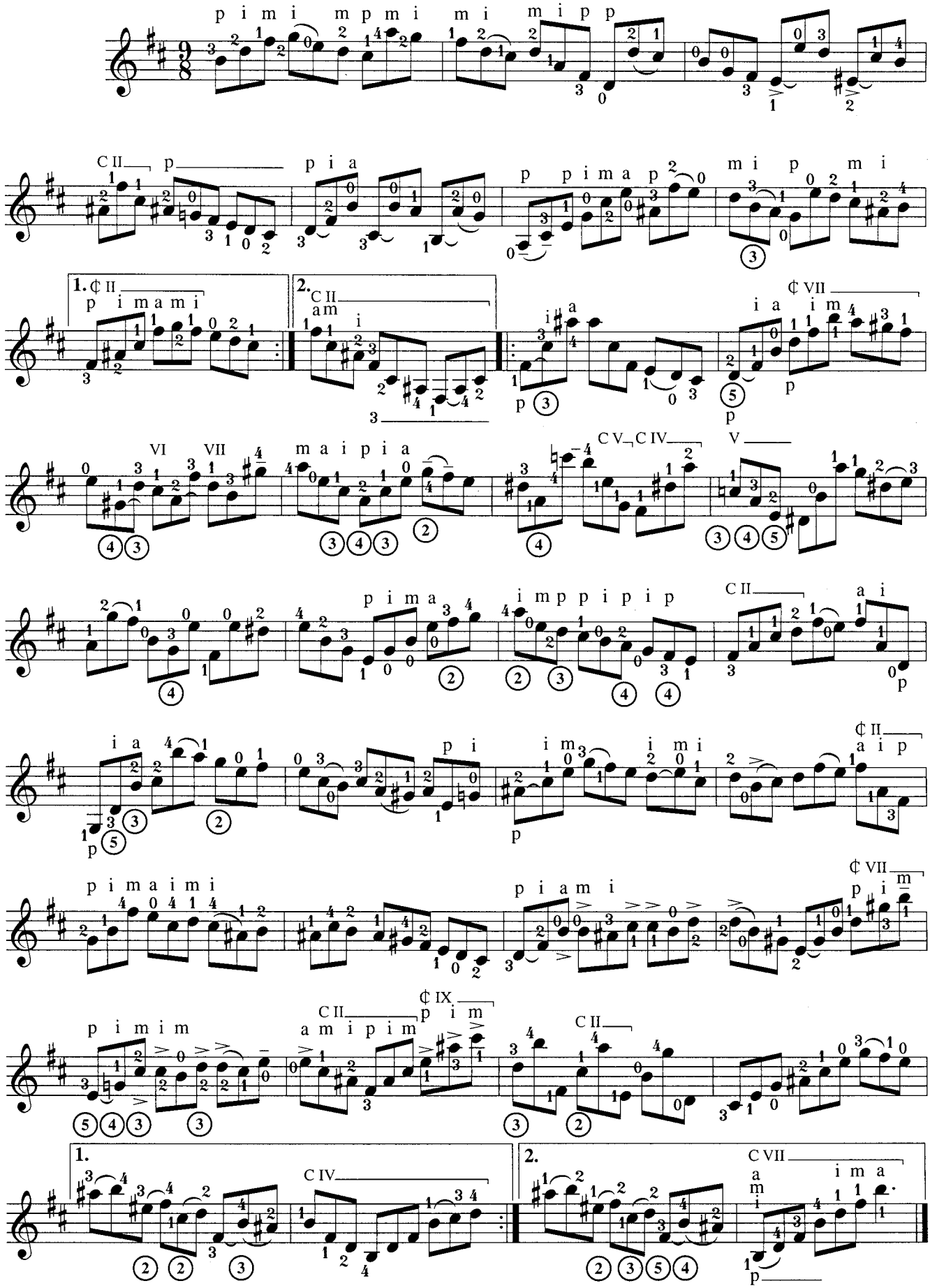

i m a
p i p i m p i m
m i p
i m i m i m i m
a m i m p i m i
¢ VII
p a m i p a m i
p i m i
p m i m
a i
p i m
a i m
p i m p p
p i m a
m i p
p i p
i m i
i p i m
C V
i p i m a i m a
a m i a
m i p m


p i a i m i m i m
C I
i p i m a i m a
C II
i a m i p m i p
p m i
m i
p i m i
m i
p i m a m i p
m i m
p i m
C II
i m a p i m i
III
i m
VI
C VII
p p i a m a i
VI
C IX
VII
C VII
II
a m a m i m m i a m
i

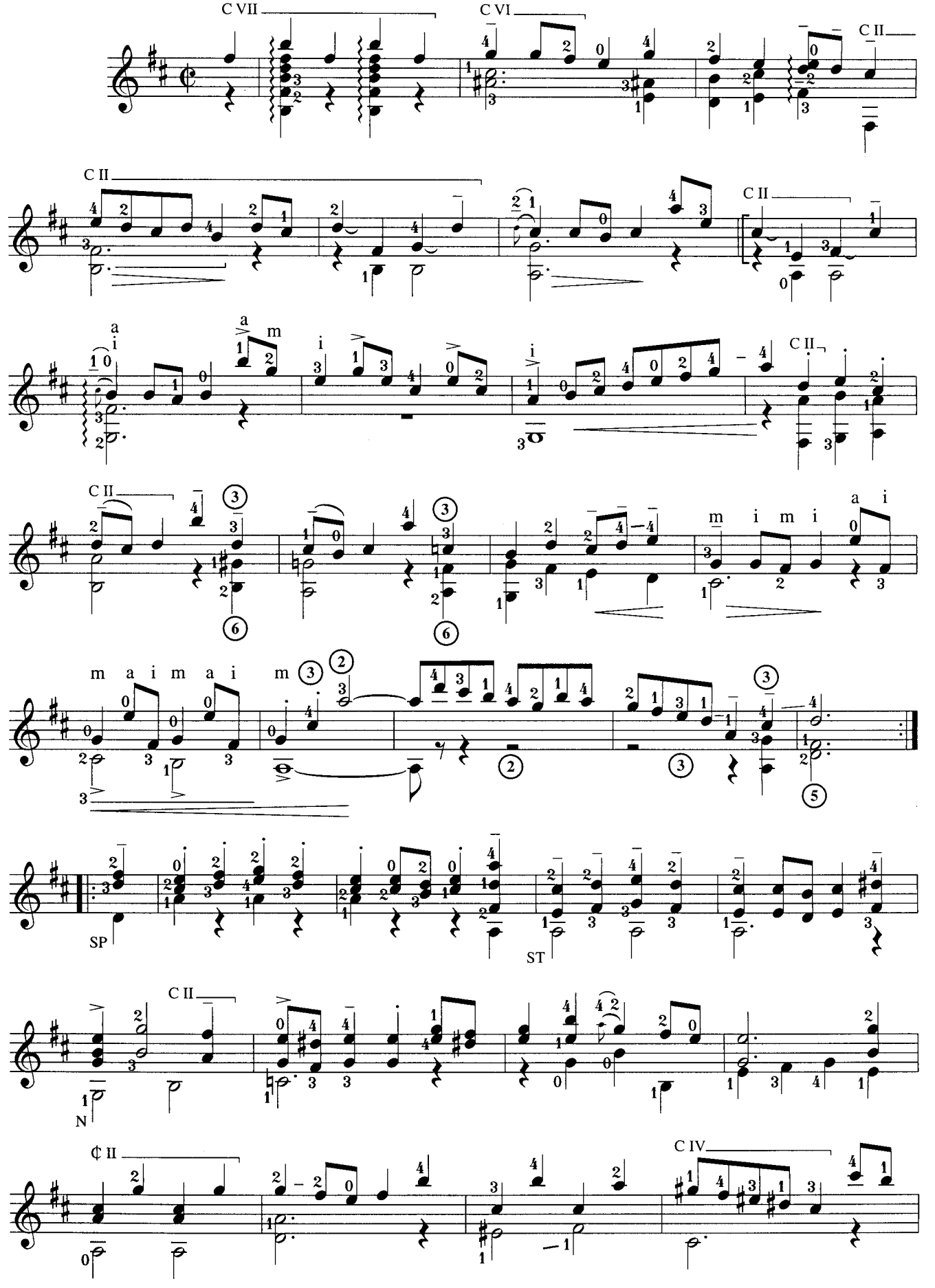
Sarabande

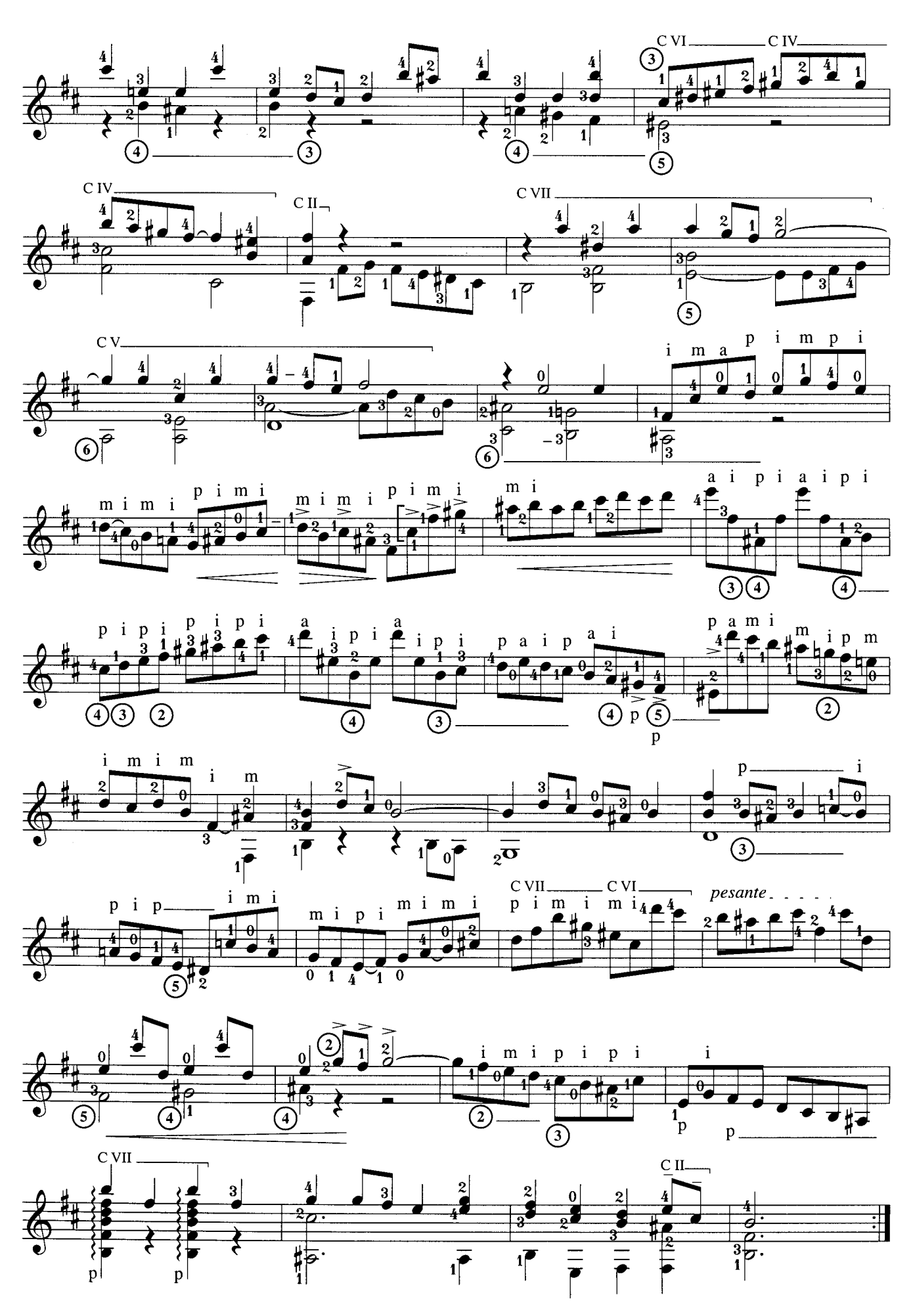


Double

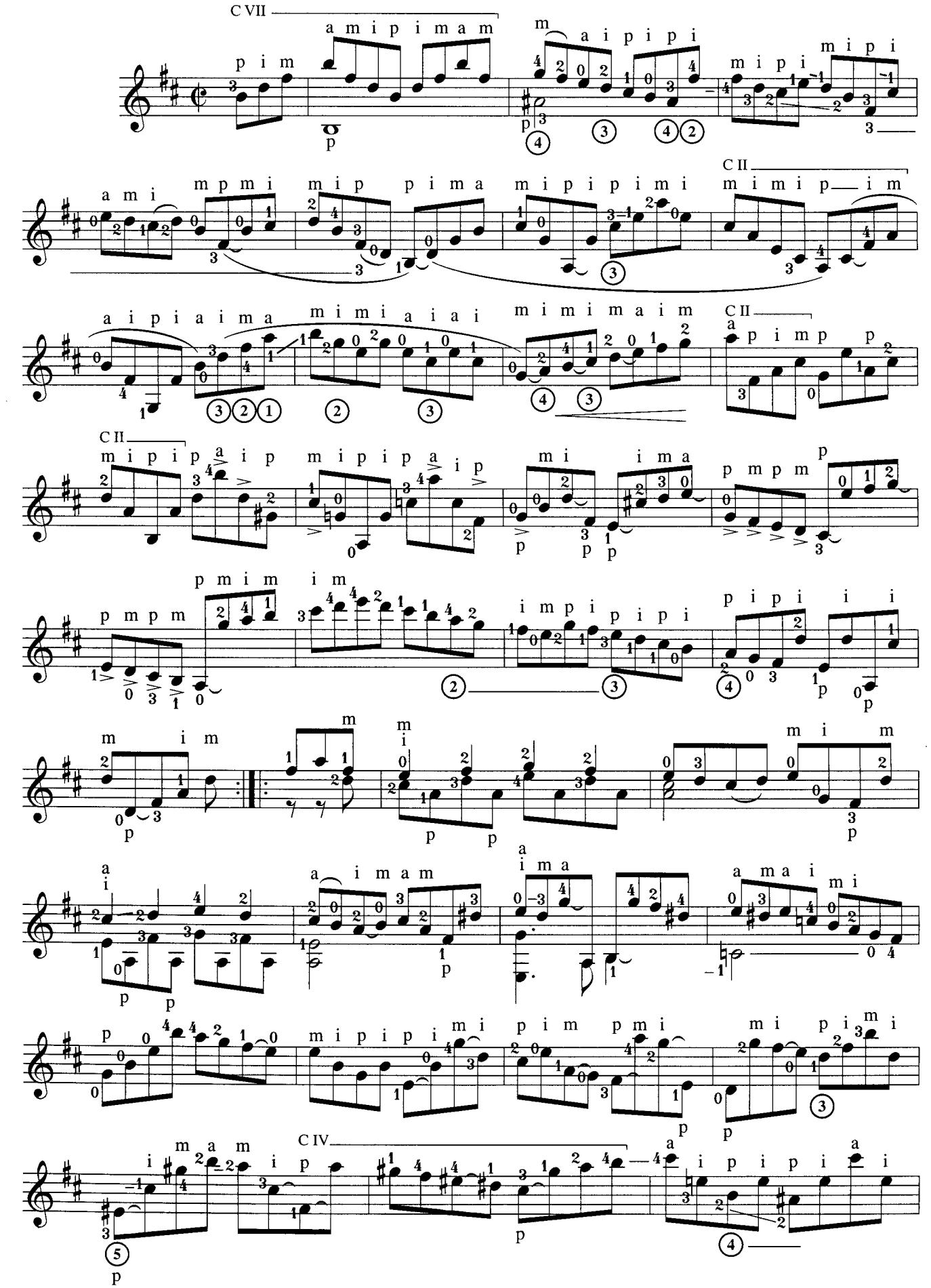

p i m i m p m i m i m i p p
C II p p i a
p p i m a p m i p m i
1. ¢ II p i m a m i
2. C II a m i
¢ VII i a i m
VI VII m a i p i a
C V C IV V
p i m a i m p p i p i p
C II a i
i a p i i m i m i a i p
¢ II a i p
p i m a i m i p i a m i
¢ VII p i m
p i m i m C II a m i p i m ¢ IX p i m C II
1. C IV
2. C VII a m i i m a

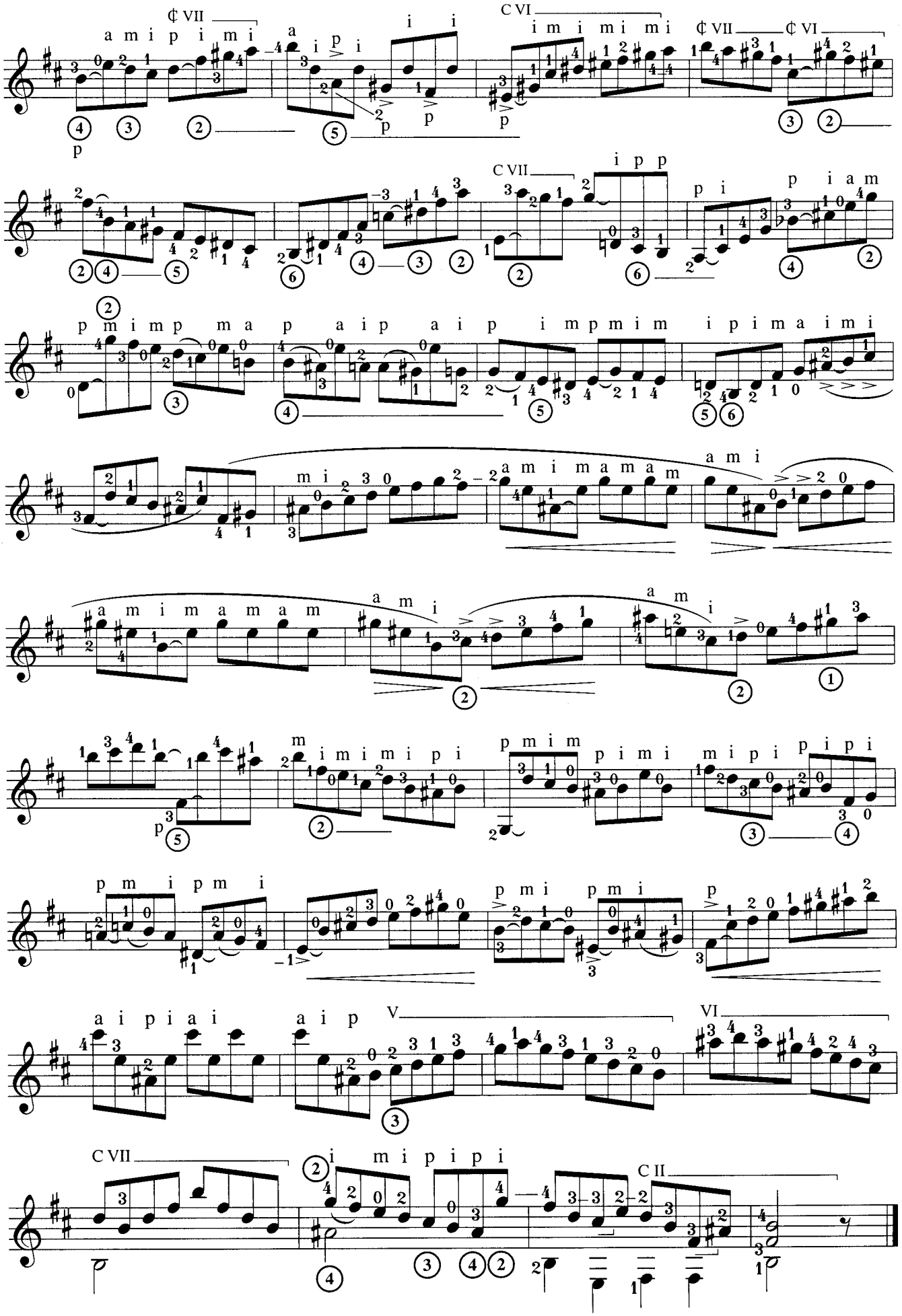
Tempo di Borea




C VI
C IV
C IV
C II
C VII
C V
i m a p i m p i
m i m i p i m i
m i m i p i m i
m i
a i p i a i p i
p i p i p i p i
a i p i a
i p i
p a i p a i
p a m i
m i p m
i m i m
i m
p
i
p i p
i m i
m i p i
m i m i
C VII
C VI
p i m i m i
pesante
i m i p i p i
i
p
p
C VII
C II
p
p

Double




¢ VII
a m i p i m i
a i p i
i i
C VI
i m i m i m i
¢ VII
¢ VI
C VII
i p p
p i
p i a m
p m i m p m a
p a i p a i p
i m p m i m
i p i m a i m i
m i
a m i m a m a m
a m i
a m i m a m a m
a m i
a m i
m
i m i m i p i
p m i m
p i m i
m i p i p i p i
p m i p m i
p m i
p m i
a i p i a i
a i p
V
VI
C VII
i m i p i p i
C II

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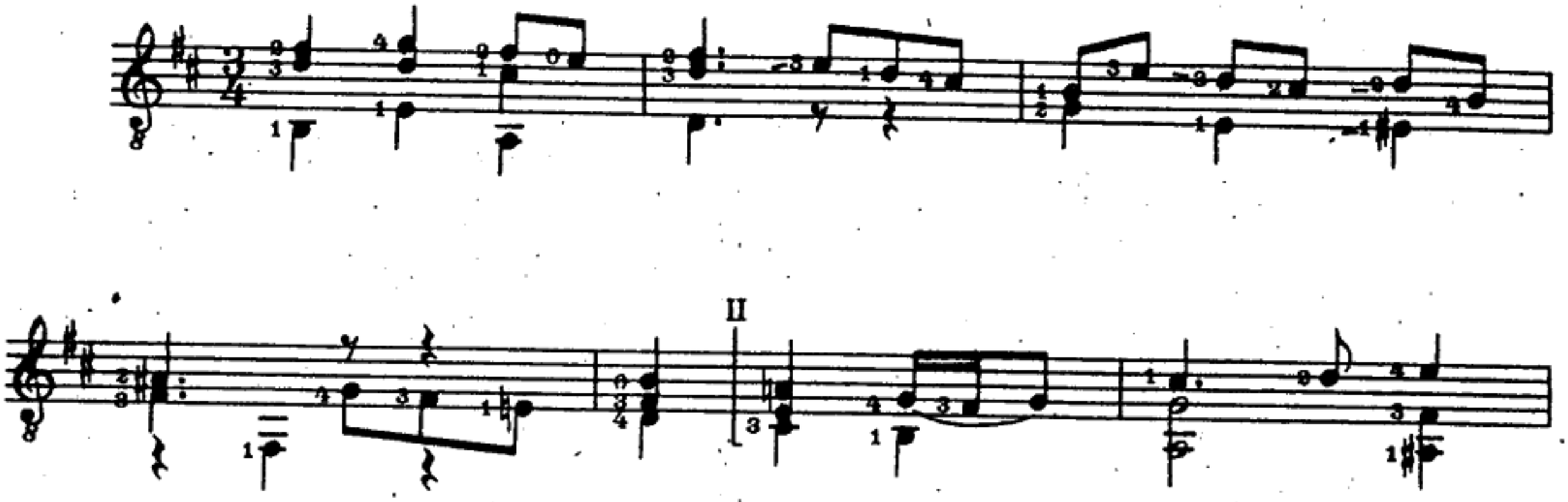
SARABANDE und BOURRÉE

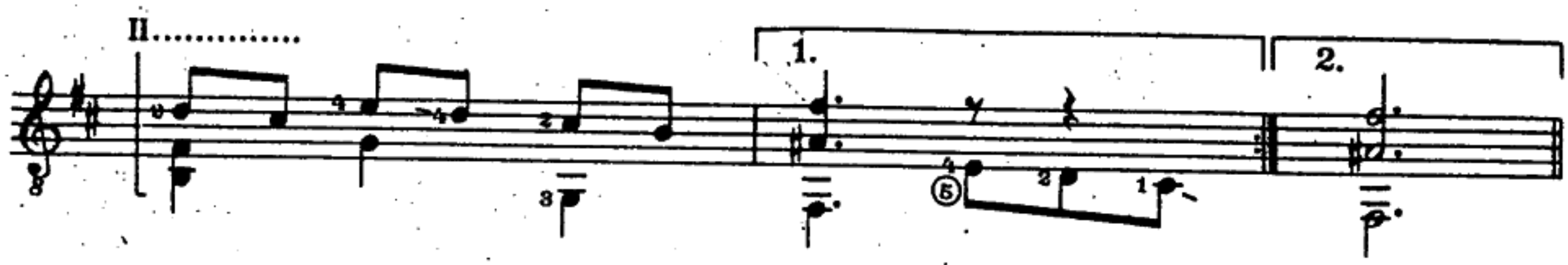
Aus der H-Moll Partita für Solo-Violine

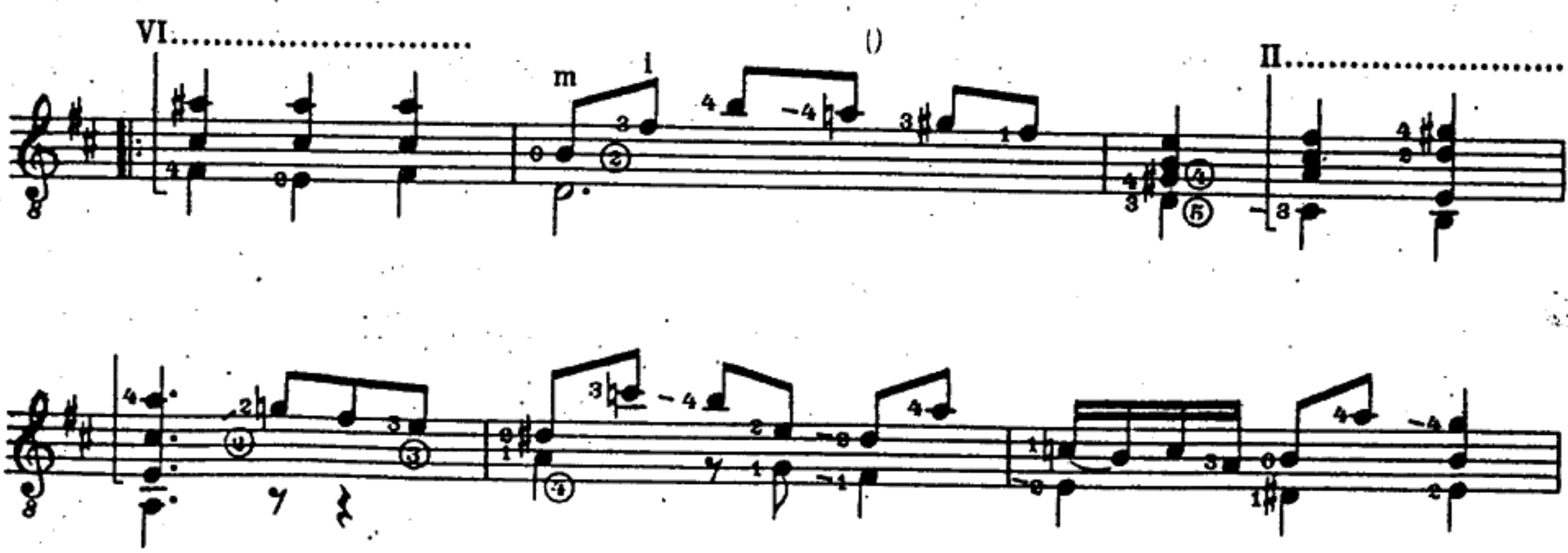
Für Gitarre bearbeitet
von Karl Scheit

Joh Seb. Bach
(1685-1750)

Sarabande







*) Bei Aufführungen ist der Bearbeiter auf Programmen, in Ansagen u.s.w. anzugeben.
In public performances the name of the arranger is to be mentioned on the programmes etc.

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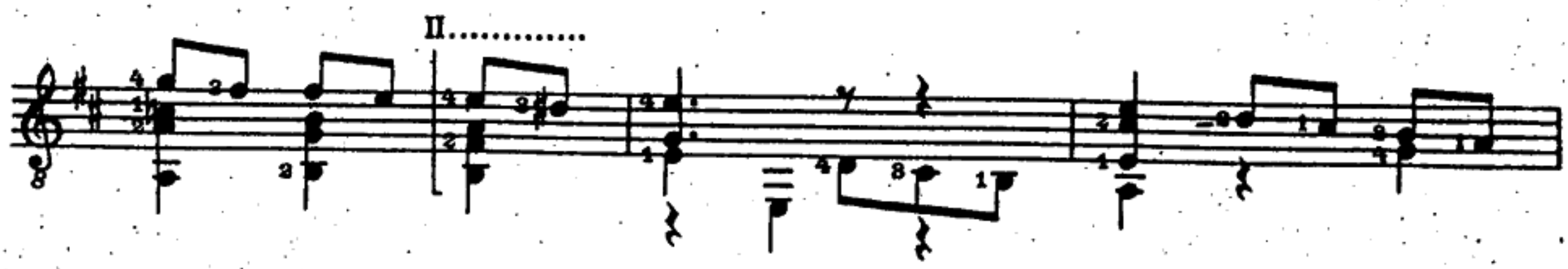
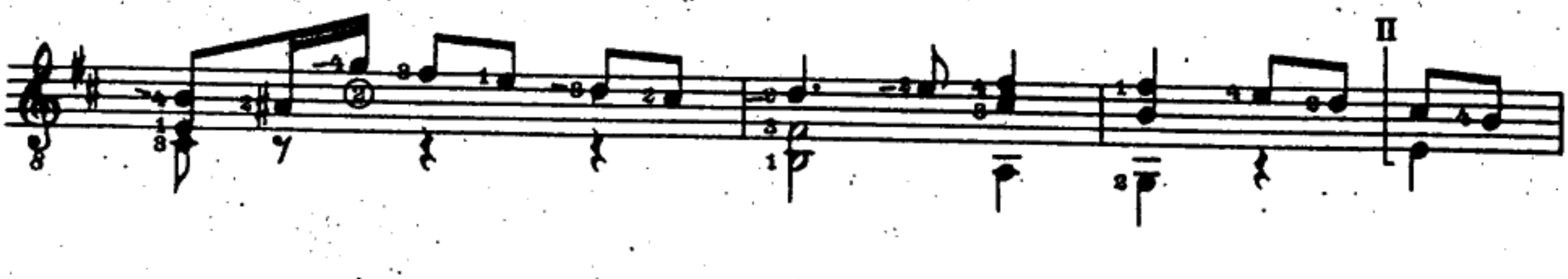
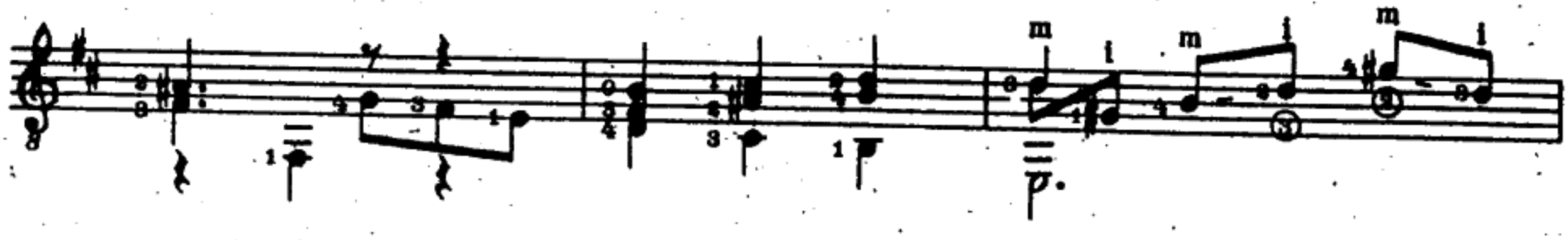
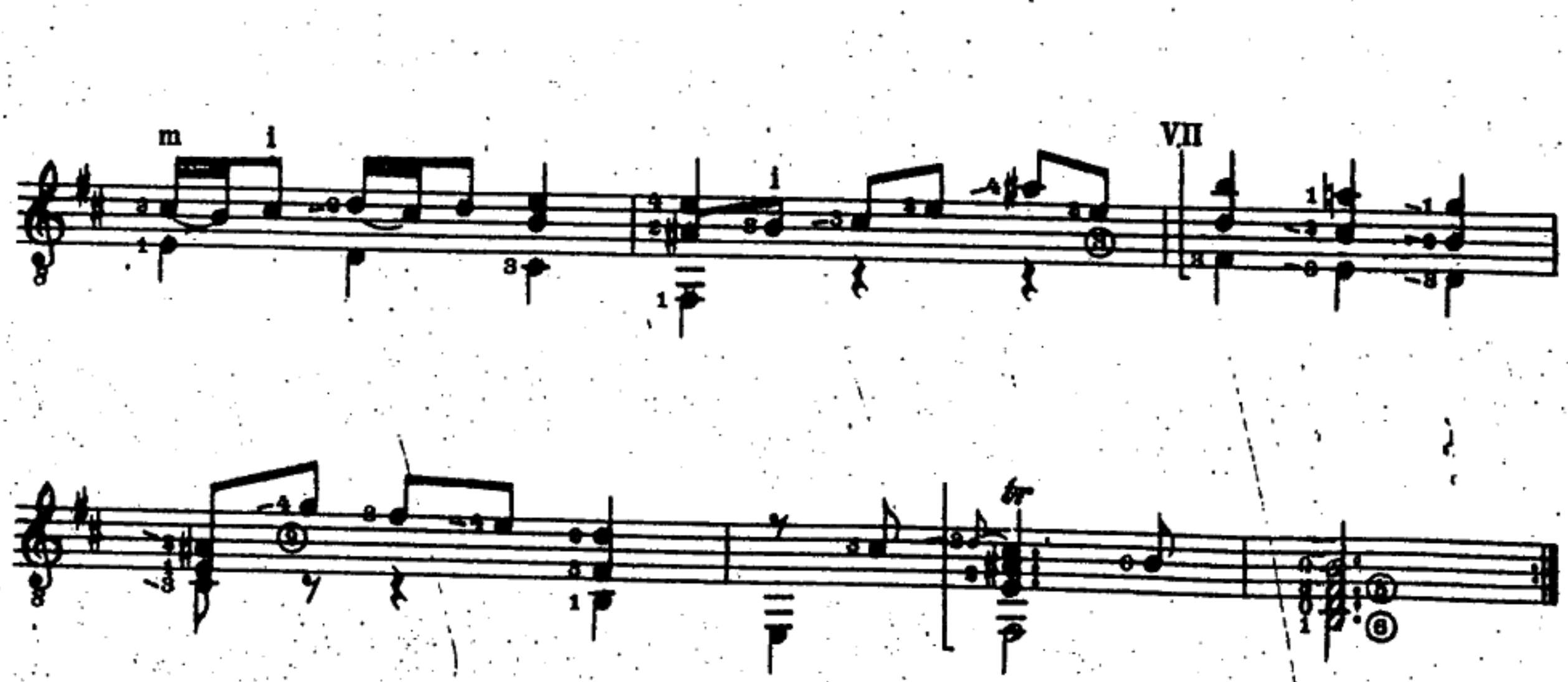

II.....


II


m
i
m
i
m
i


m
i
i
VII

Tempo di Bourrée

VII.....

II.....

II.....

II..... IV..... II

II..... II.....

VI.....

II.....

VII.....

БУРРЕ И ДУБЛЬ

из 1й скрипичной партиты

Бурре

И. С. БАХ

Переложение А. Сеговии

IV II II V VII VI VII II

Дубль

IV I IV II ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿ VII IX VI VII II II

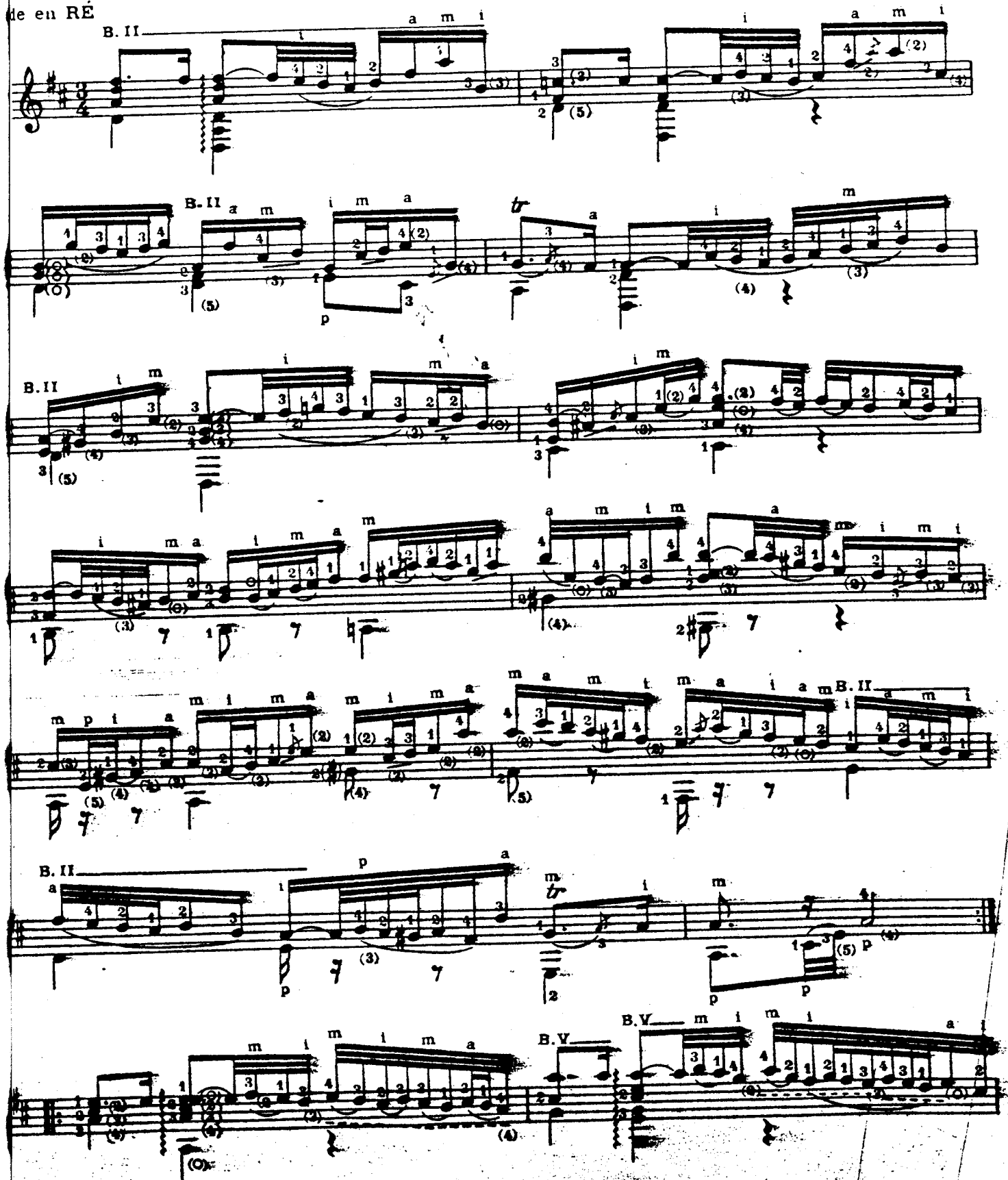
SARABANDE

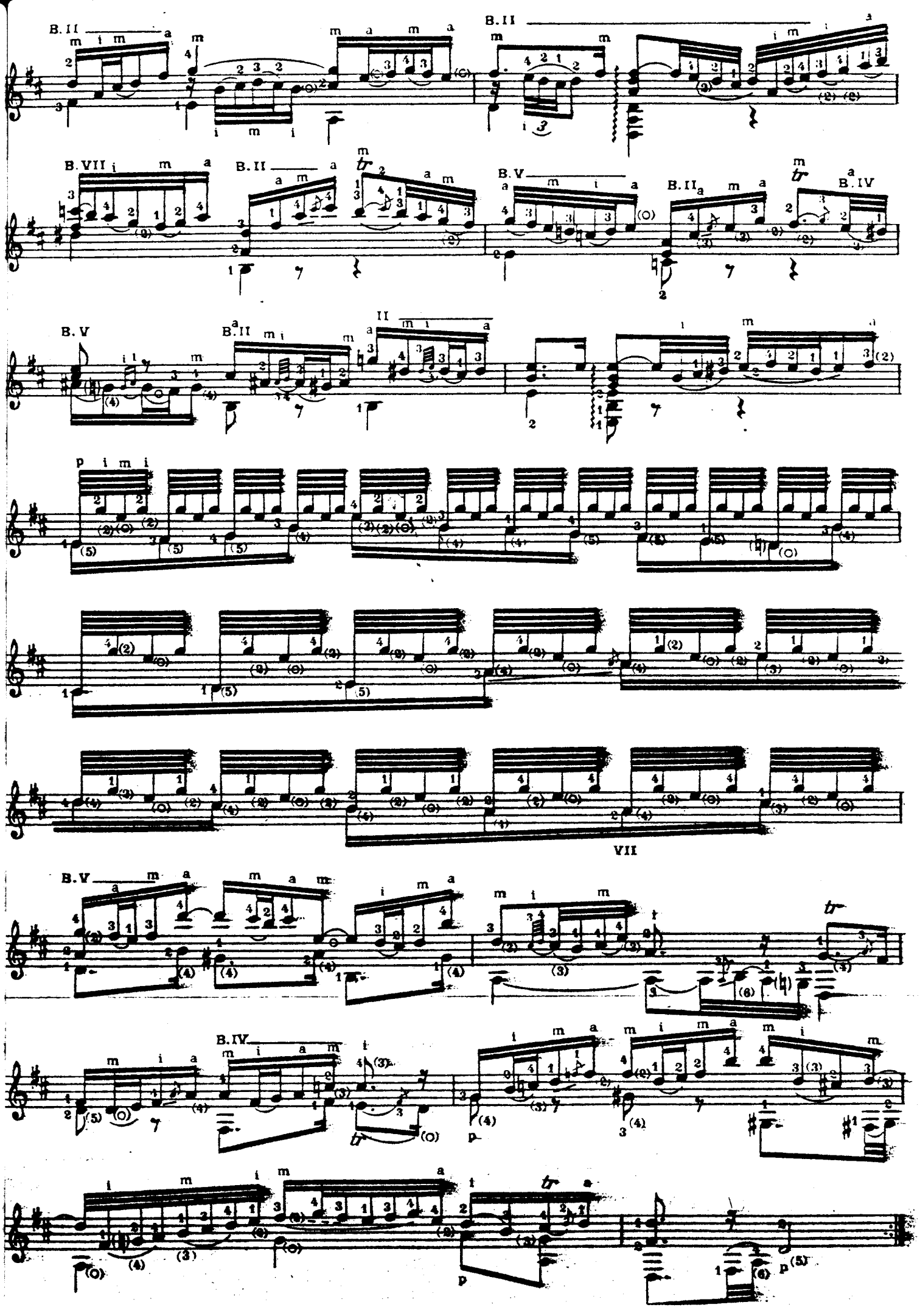
ription par
PUJOL

J. S. BACH

Andante sostenuto

de en RÉ




B. II
B. II
B. VII
B. II
B. V
B. II
B. IV
B. V
B. II
II
VII
B. V
B. IV
p
p
p

САРАБАНДА

Из Партиты № 1 для скрипки.

И. С. БАХ

Переложение А. Сеговии

Andante [Не спеша]

Зарубежные композиторы

КУРАНТА И ДУБЛЬ

из Первой скрипичной партиты си минор

И. С. БАХ

КУРАНТА

Переложение В. Дубовицкого

Гитара шестиструнная

Оживленно

cresc. poco a poco

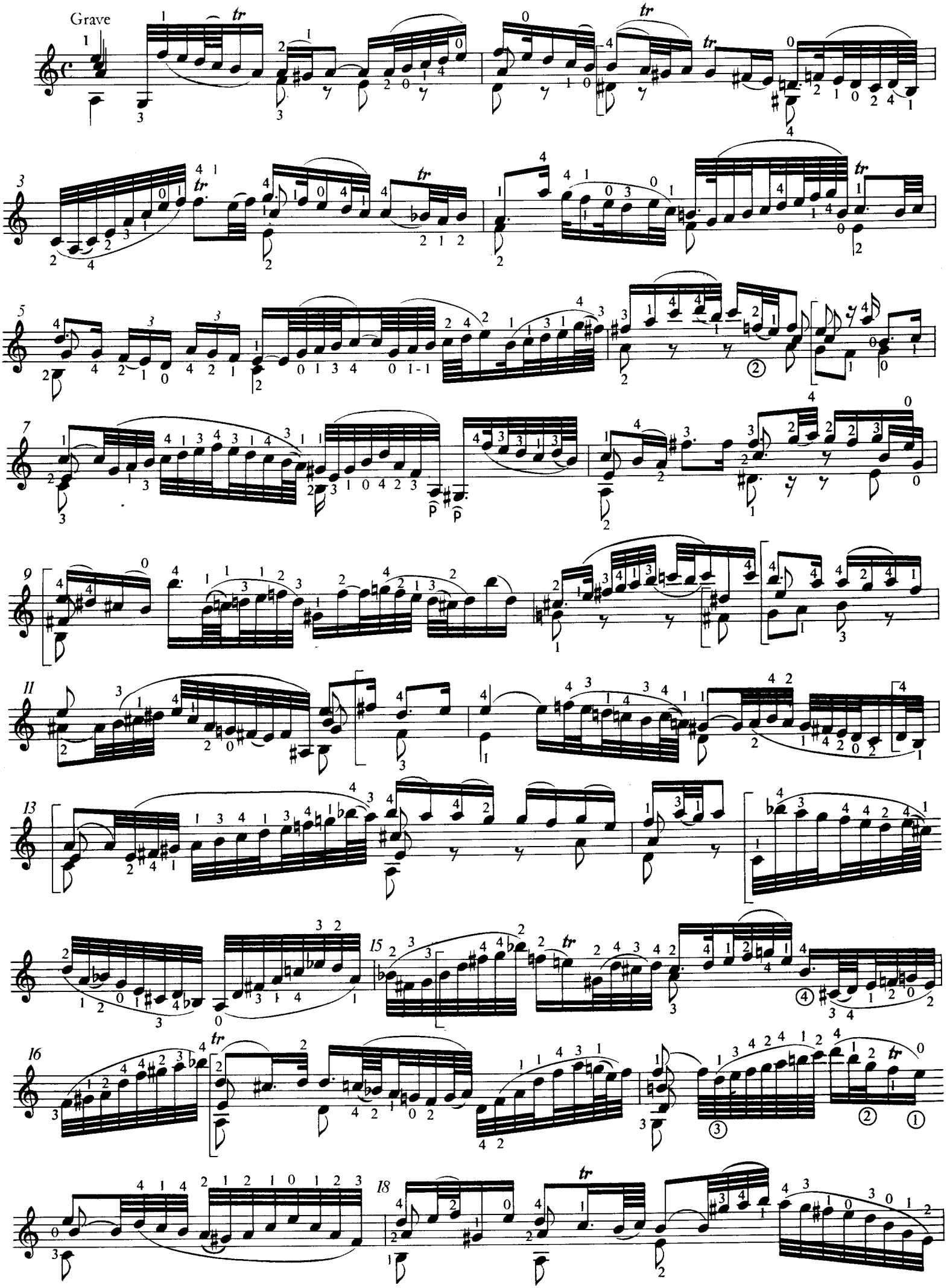
ДУБЛЬ

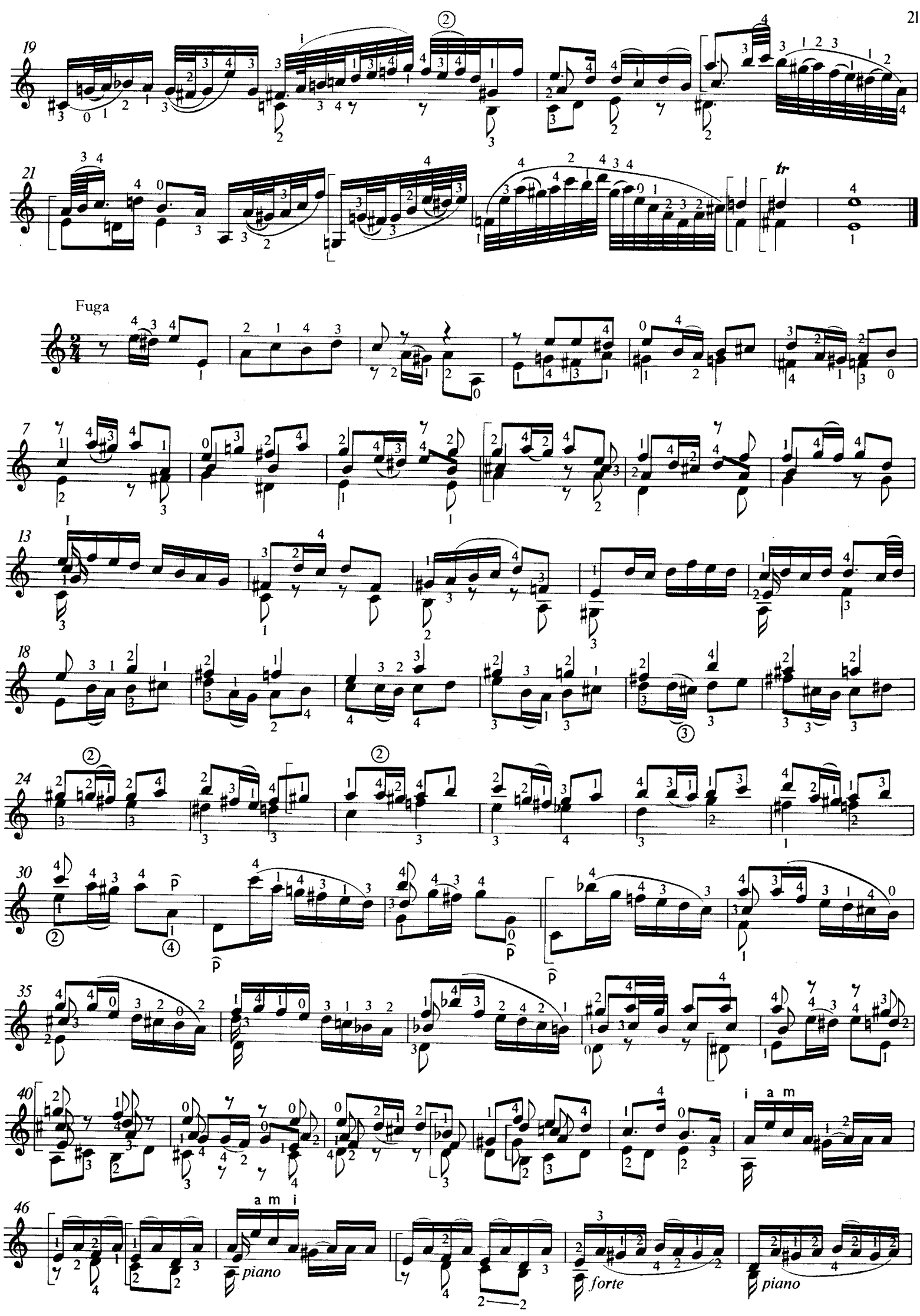
Скоро

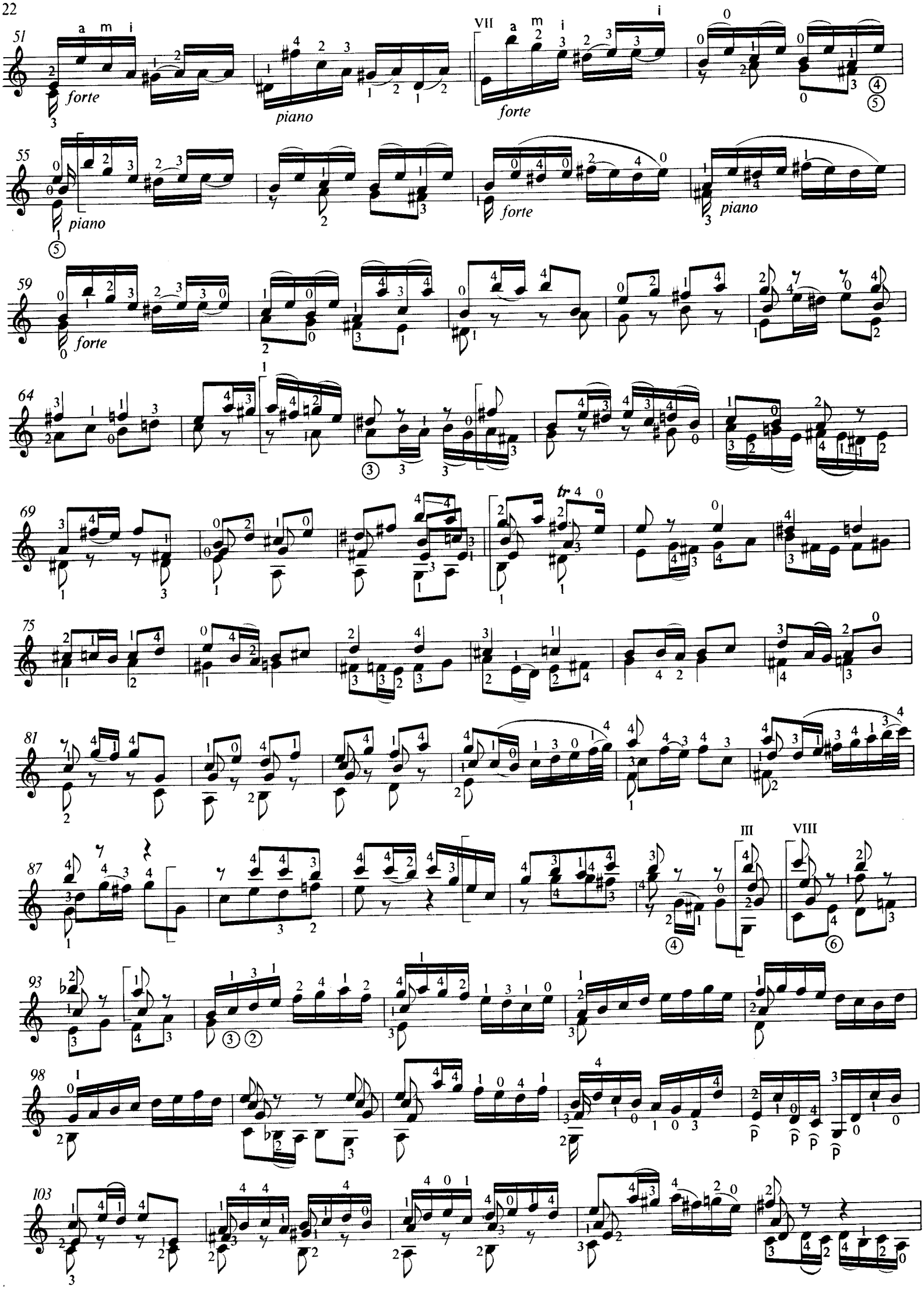
cresc.

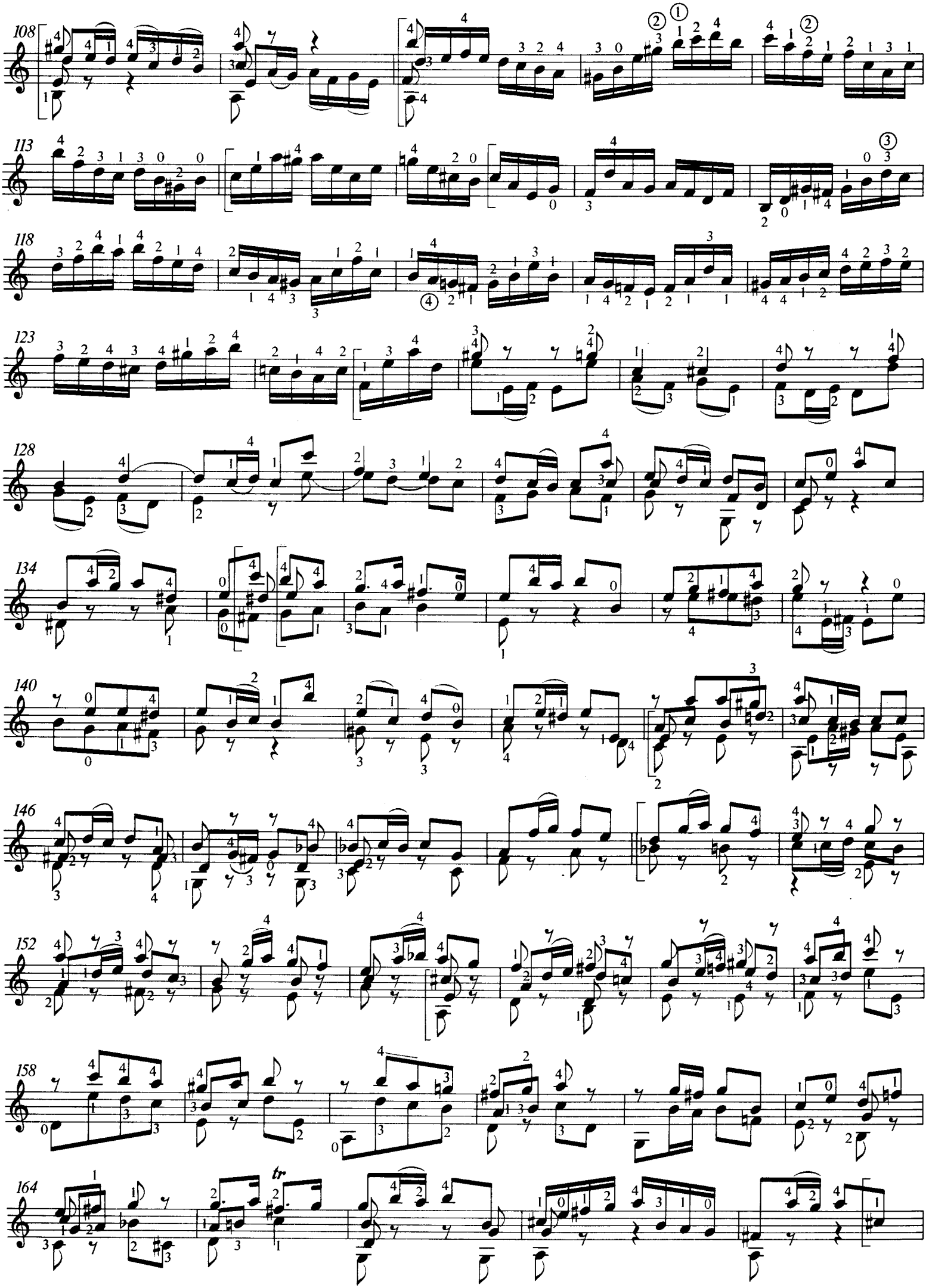
poco a poco

SONATA II




19
21
tr
Fuga
7
13
18
24
30
35
40
46
piano
forte
piano


51
a m i
forte
piano
VII a m i i
forte
55
piano
forte
piano
59
forte
64
69
tr
75
81
87
III
VIII
93
98
I
103


108
113
118
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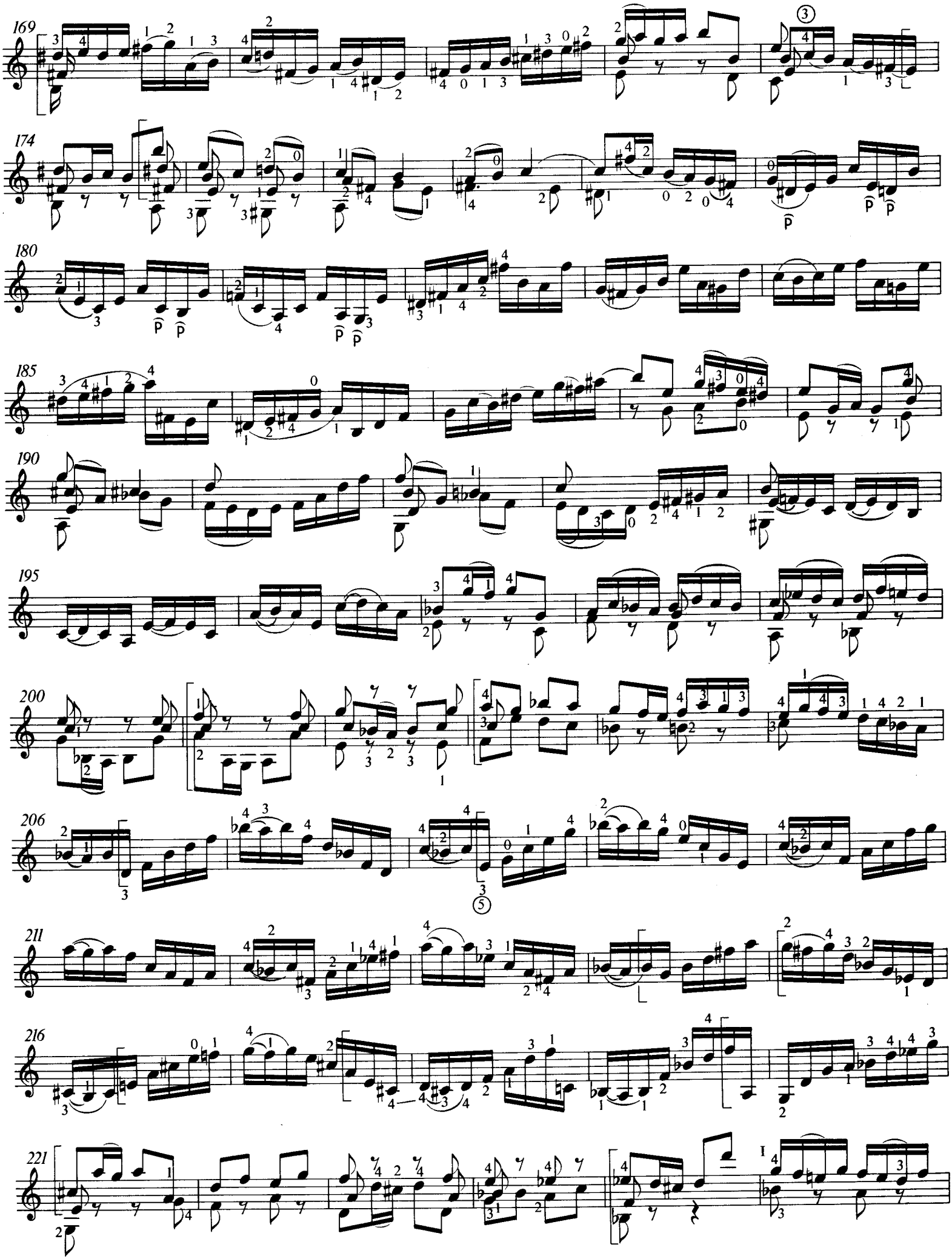
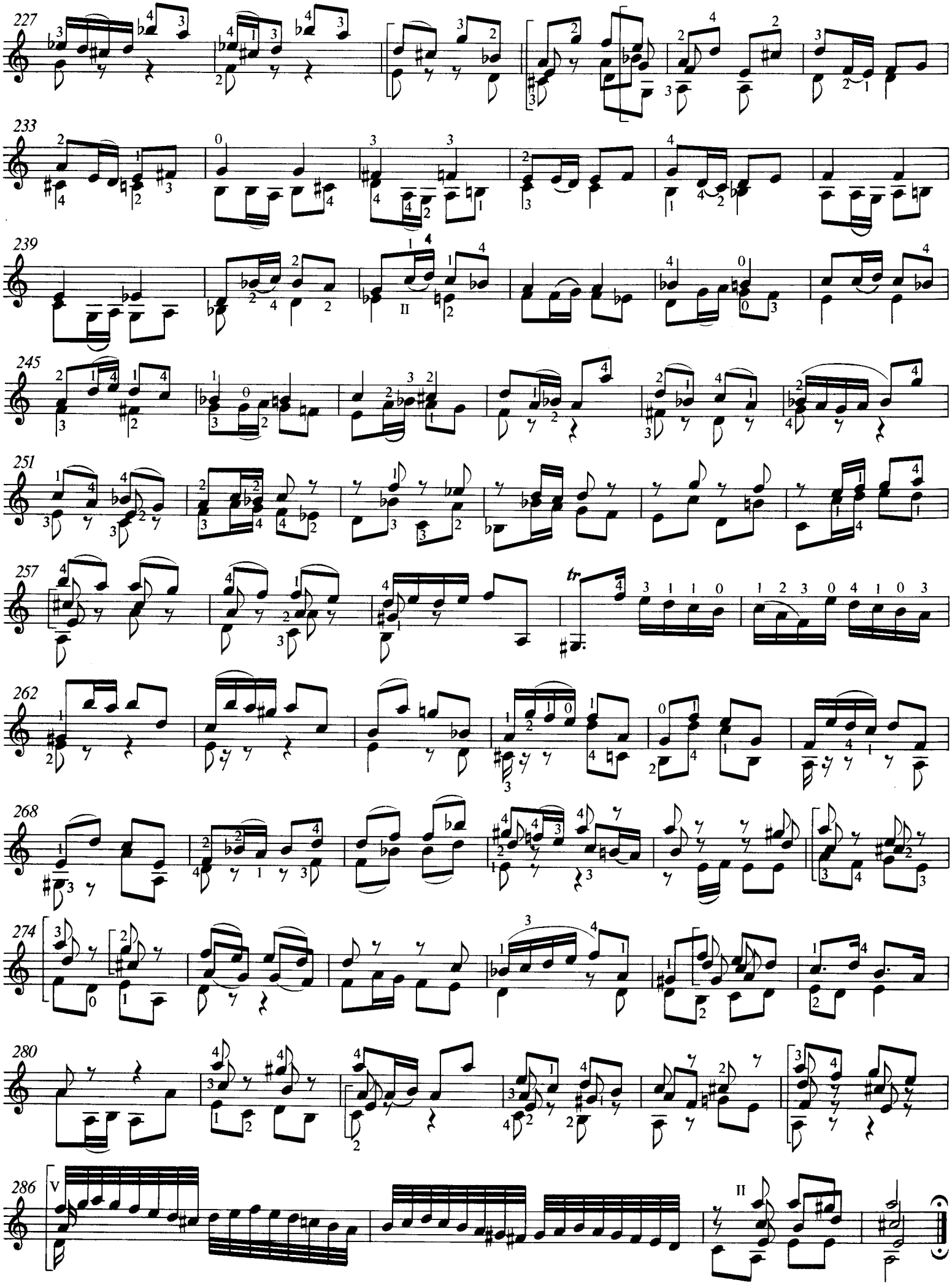
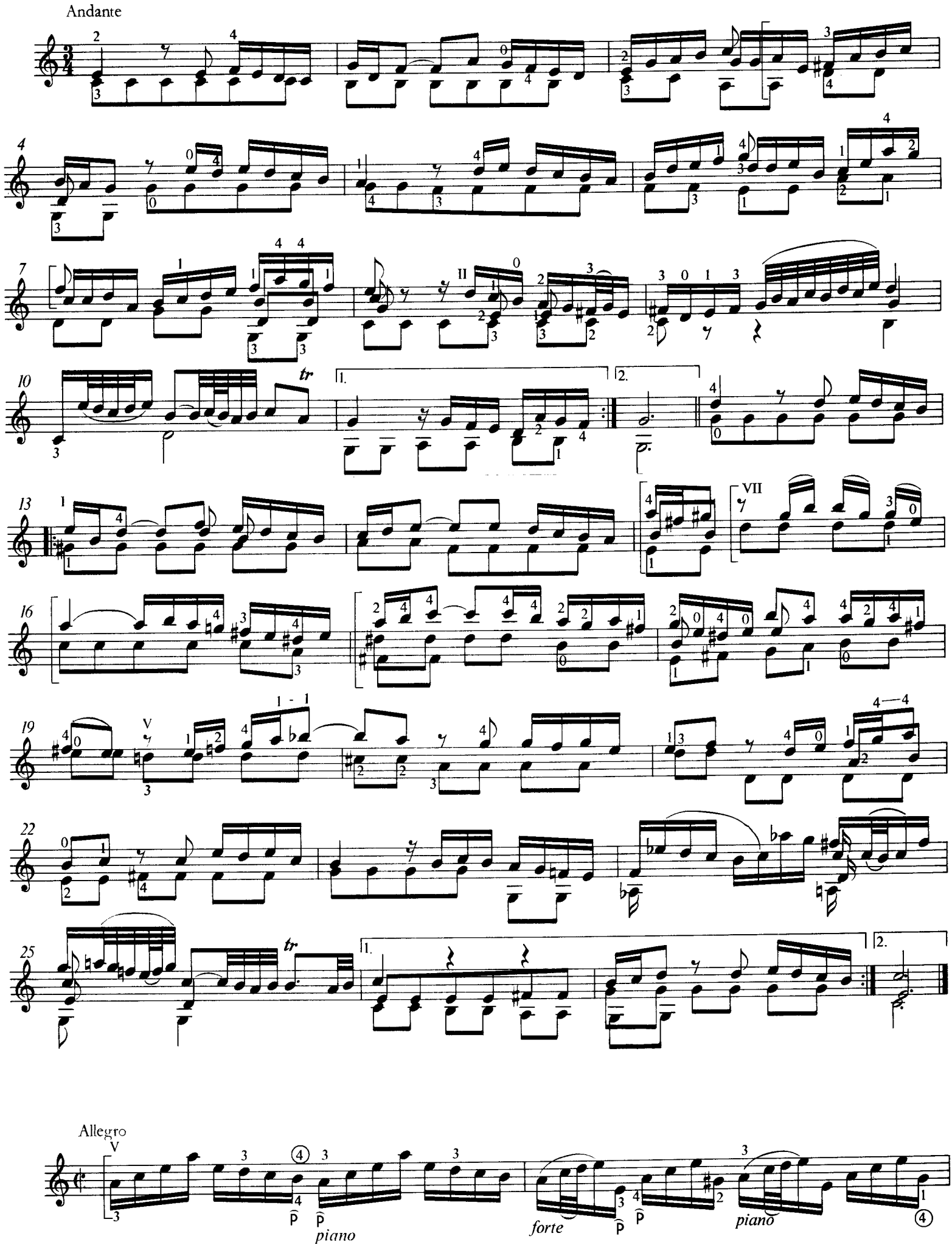
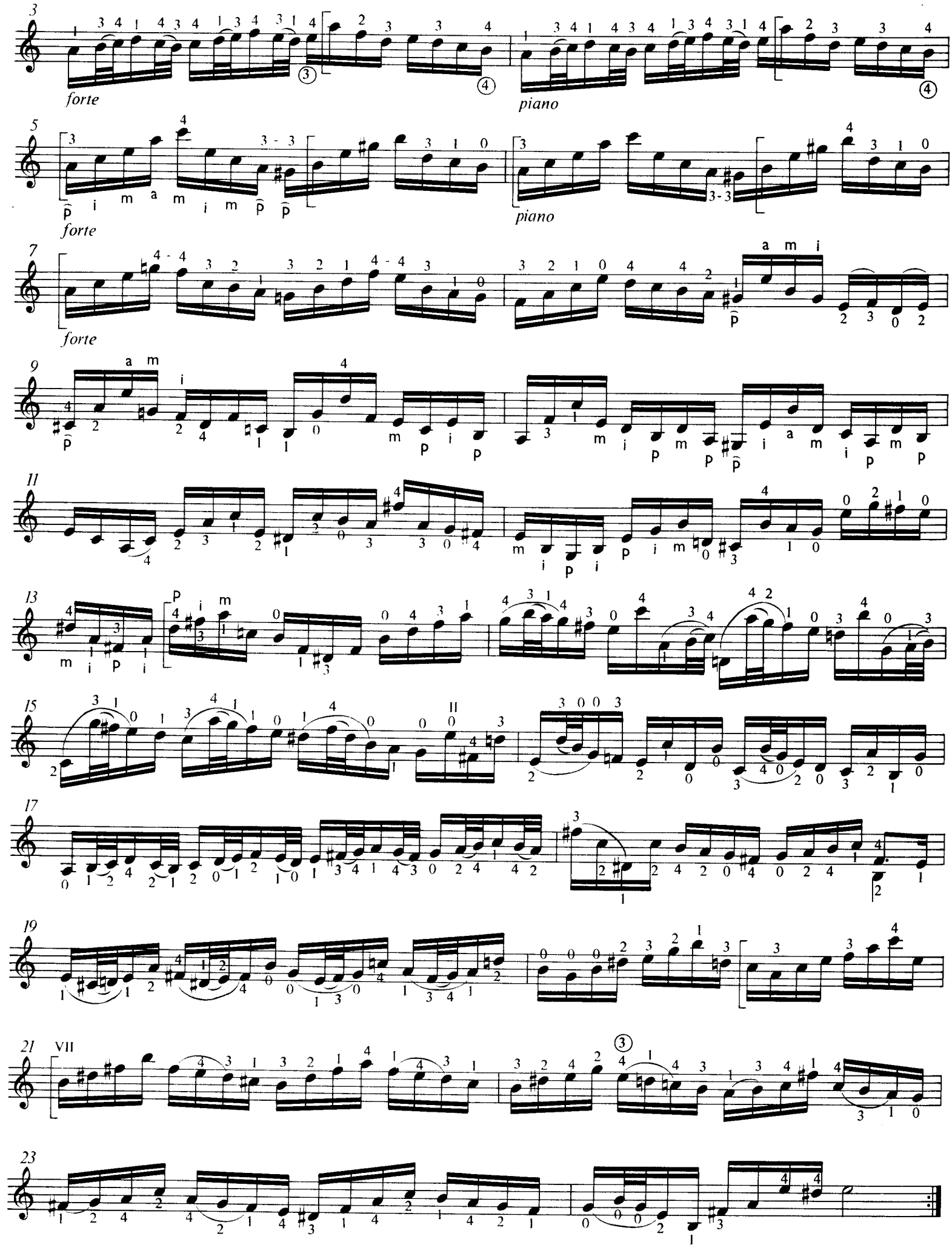
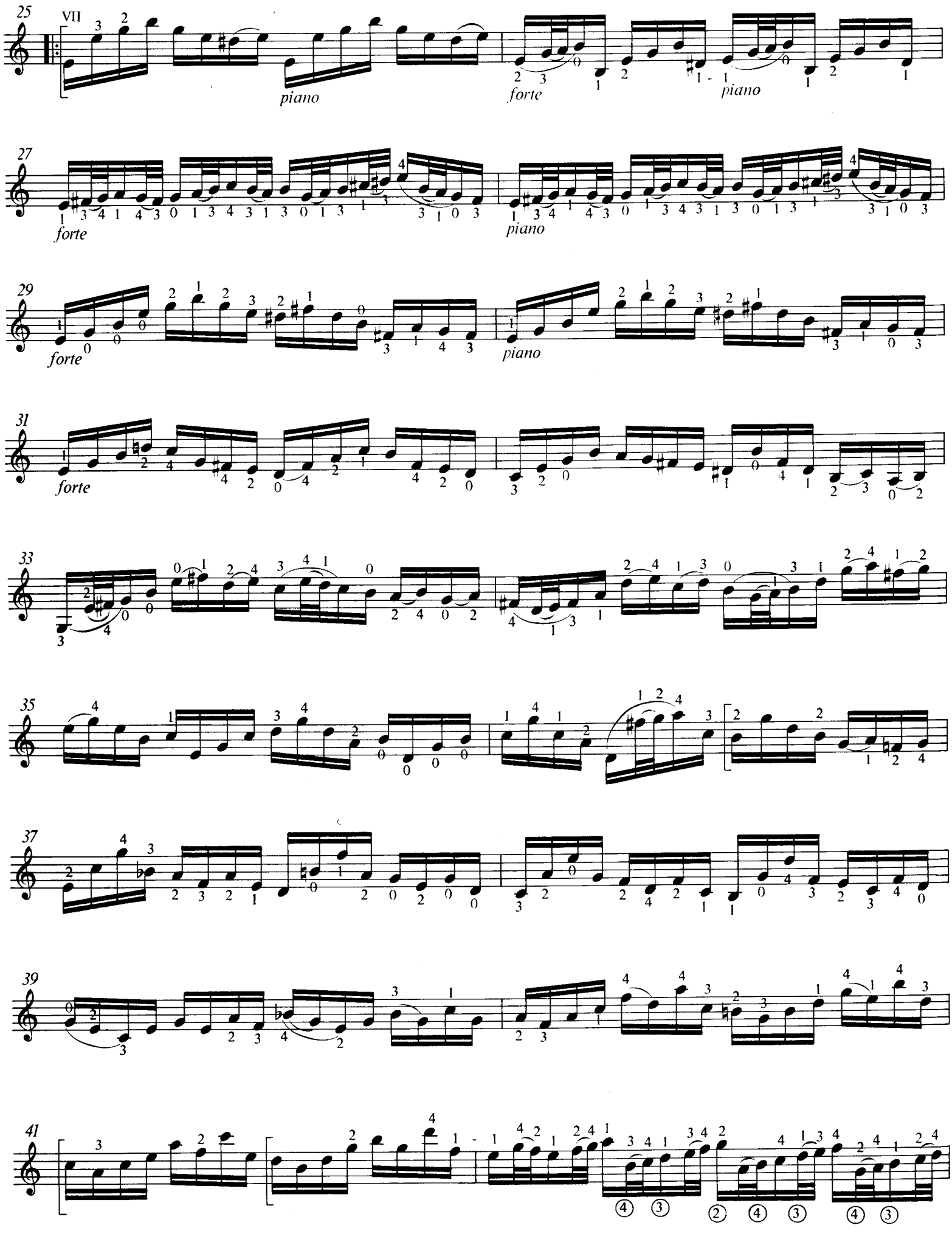
128
134
140
146
152
158
164
tr

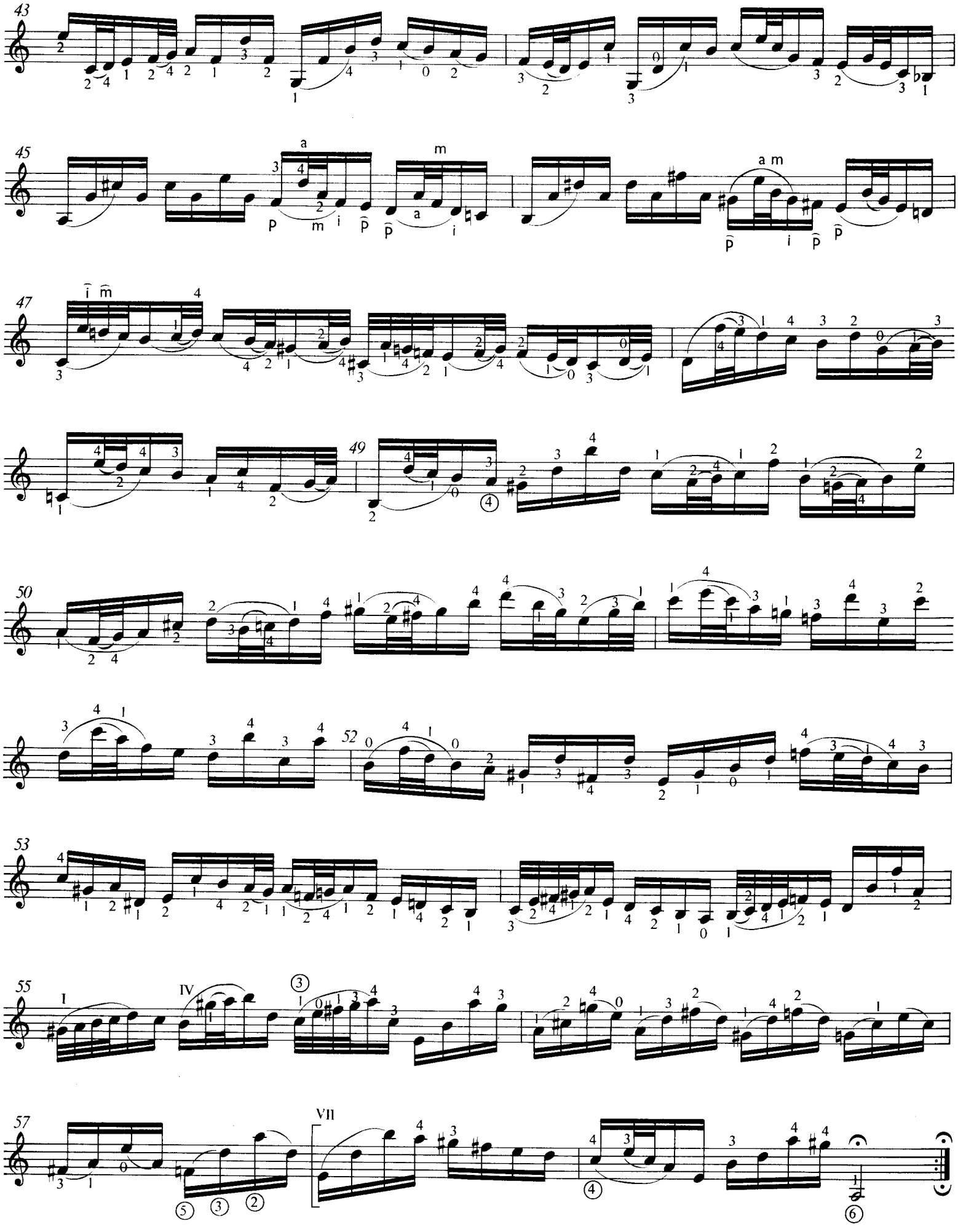

169
174
180
185
190
195
200
206
211
216
221


227
233
239
245
251
257
tr
262
268
274
280
286
V
II


Andante
Allegro
piano
forte
piano


3
forte
piano
5
forte
piano
7
forte
9
11
13
15
17
19
21
VII
23


25
VII
piano
forte
piano
27
forte
piano
29
forte
piano
31
forte
33
35
37
39
41

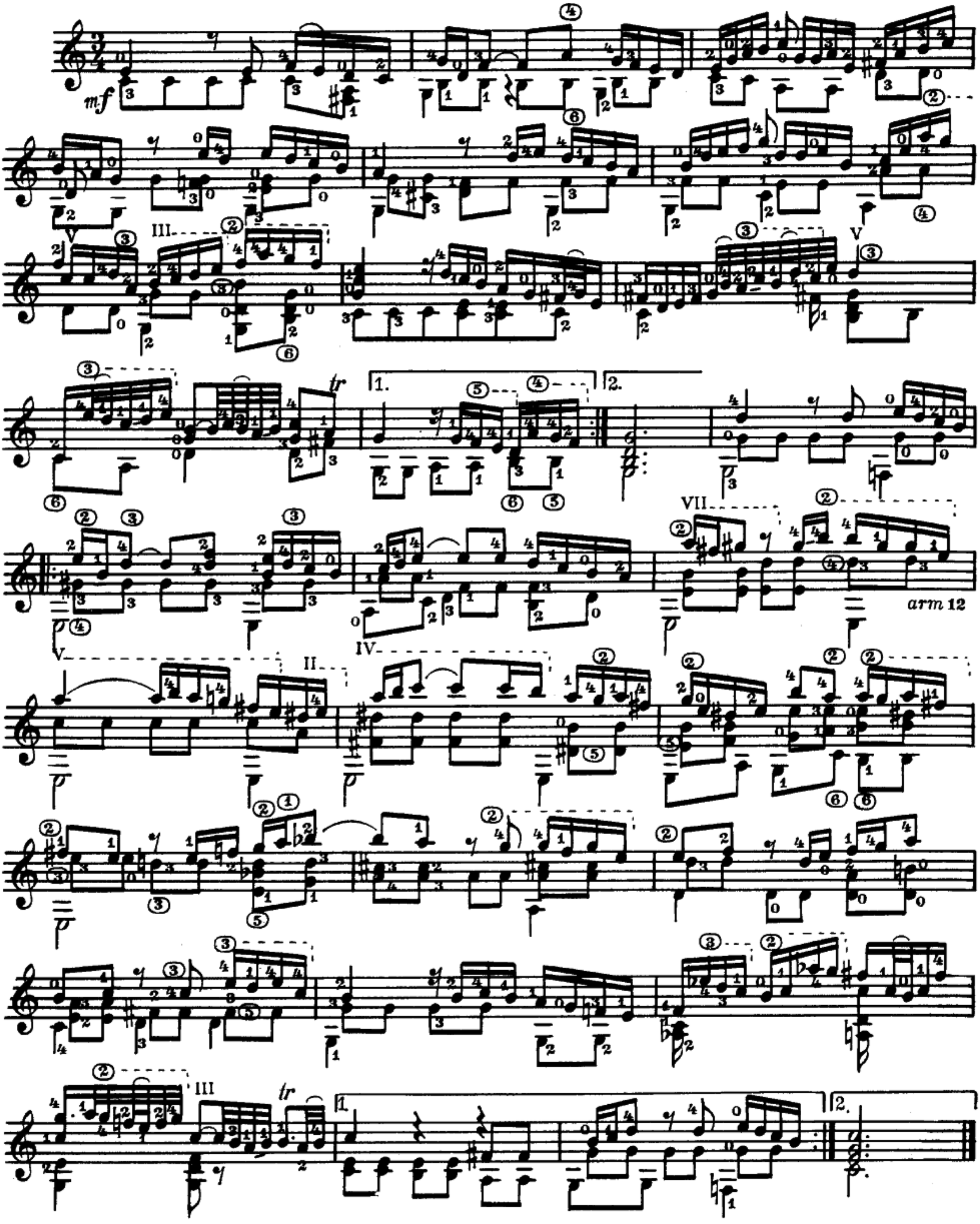

43
45
47
49
50
52
53
55
57
I
IV
VII

АНДАНТЕ

из 2й скрипичной сонаты

И. С. БАХ

Переложение А. Сеговии



Содержание:

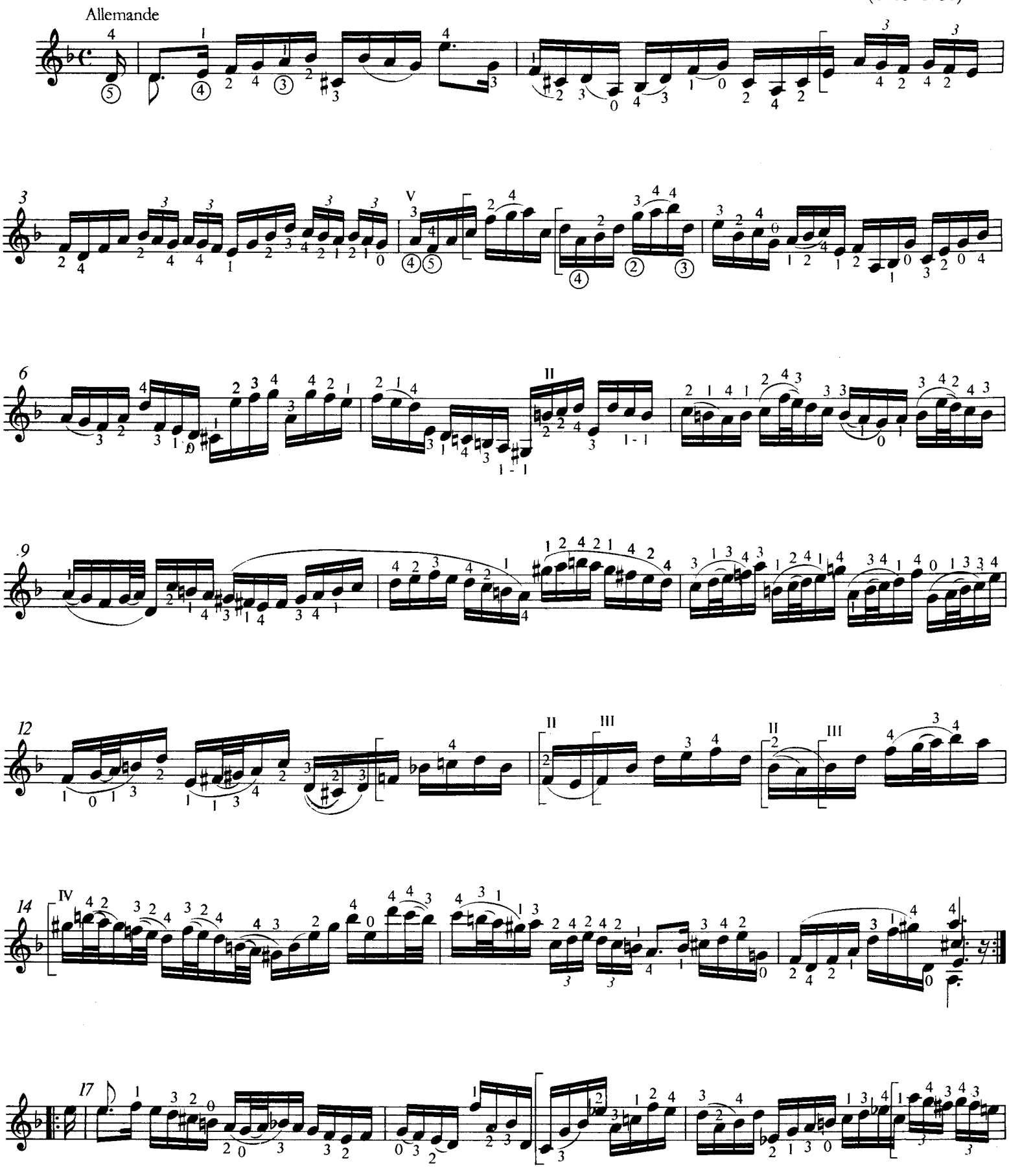
PARTITA FOR VIOLIN SOLO NO.2 IN D MINOR, BWV 1004, Arr. for Guitar by Mosoczi, Miklos:

1. Allemande 2
2. Corrente 3
3. Sarabande 5
4. Giga 6
5. Ciaccona 8

6. Chaconne, Transcr. by Andres Segovia (Import) 20
7. Chaconne, Transcr. by Andres Segovia (Из красного сборника) 29
8. Chaconne, Transcr. by Andres Segovia (Из школы Кирьянова) 42

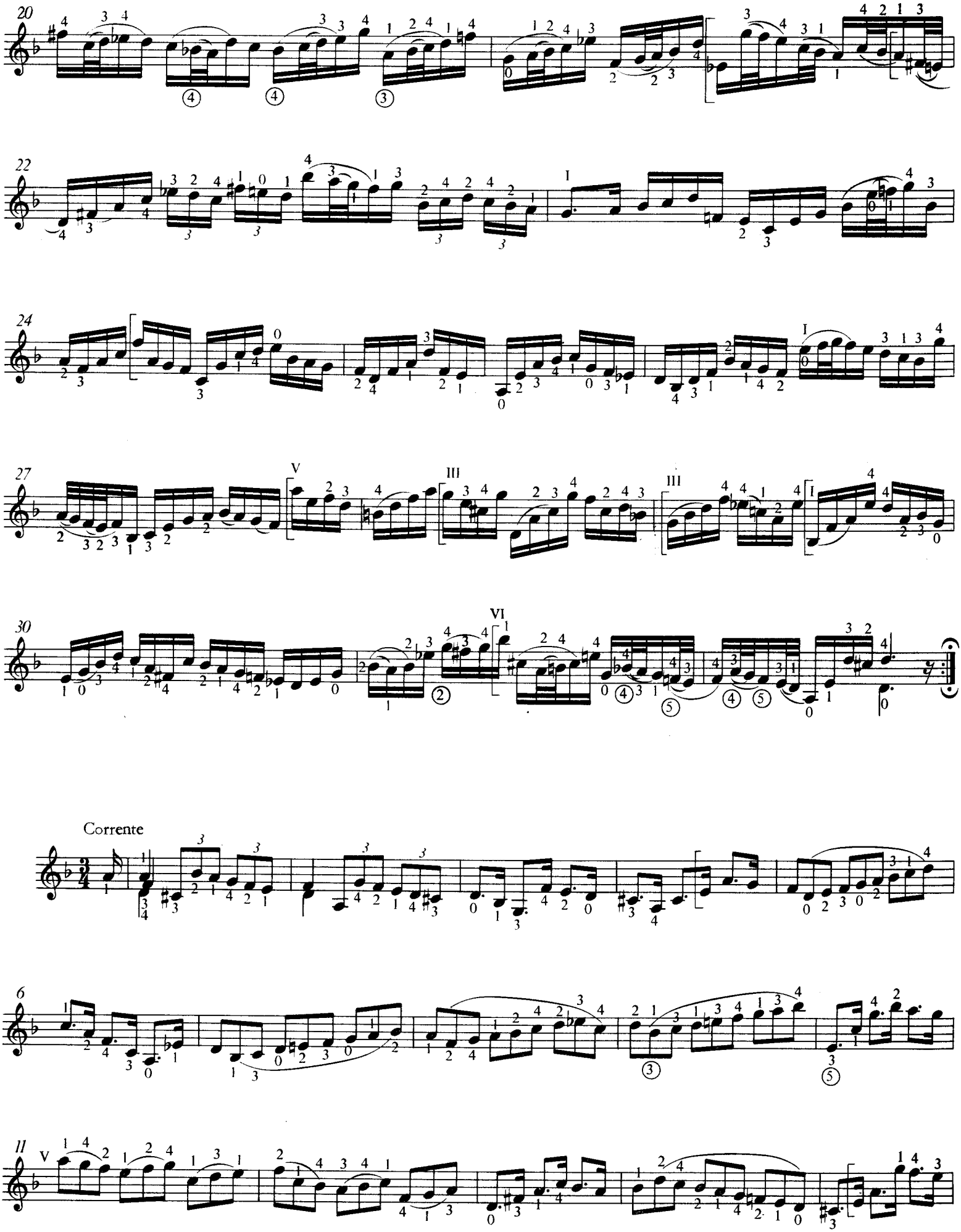
PARTITA II

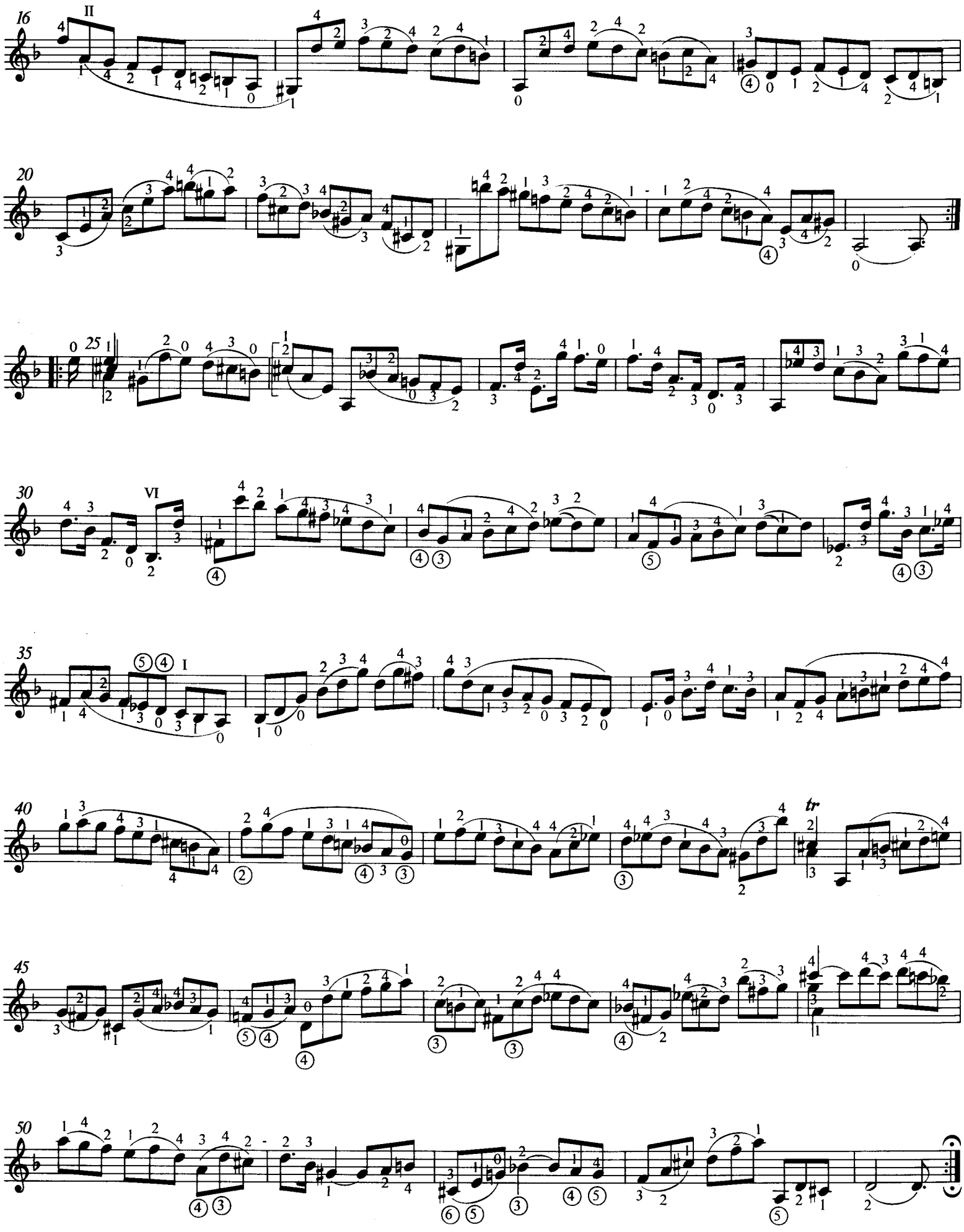
Johann Sebastian Bach
(1685–1750)

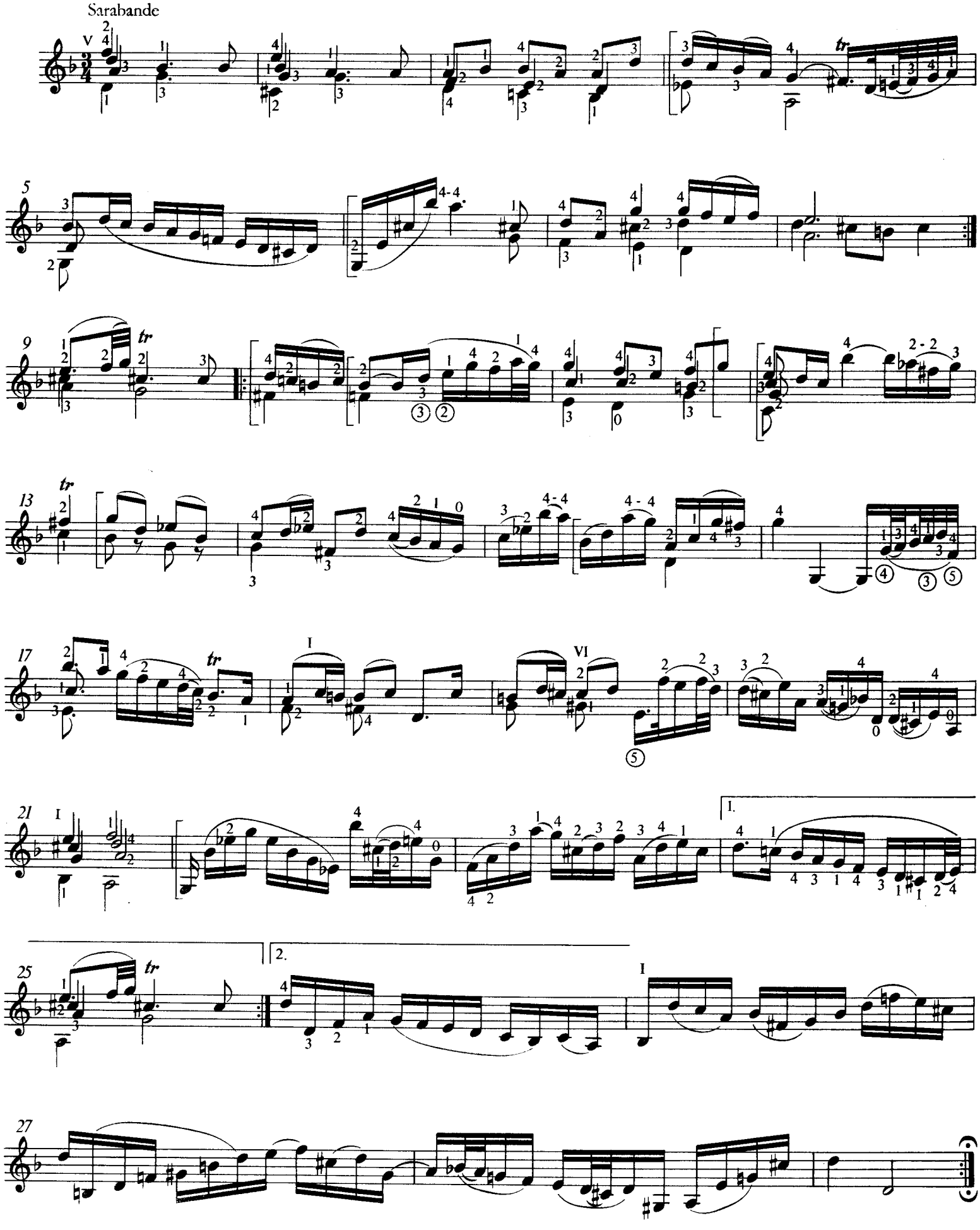


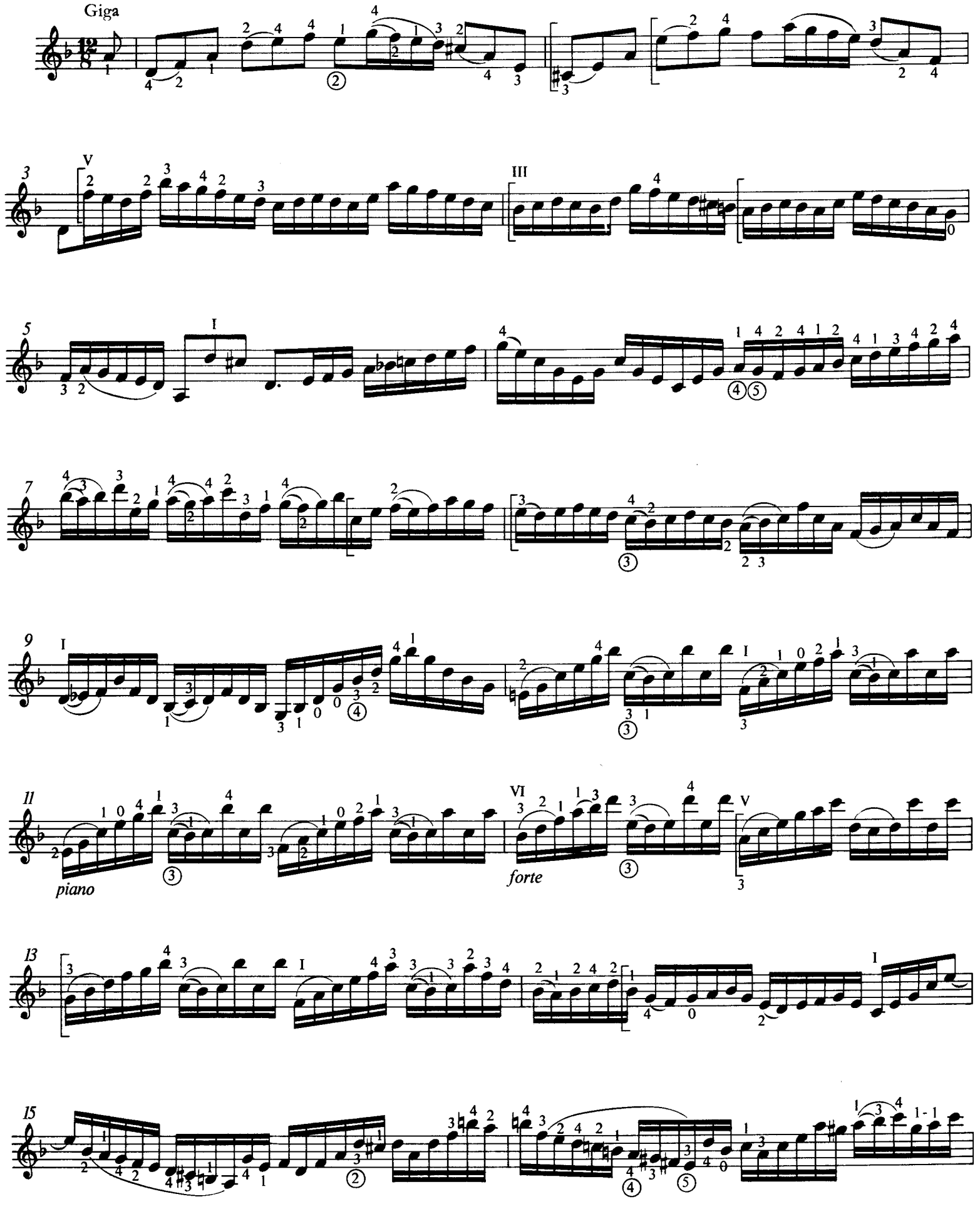
Printed in Hungary

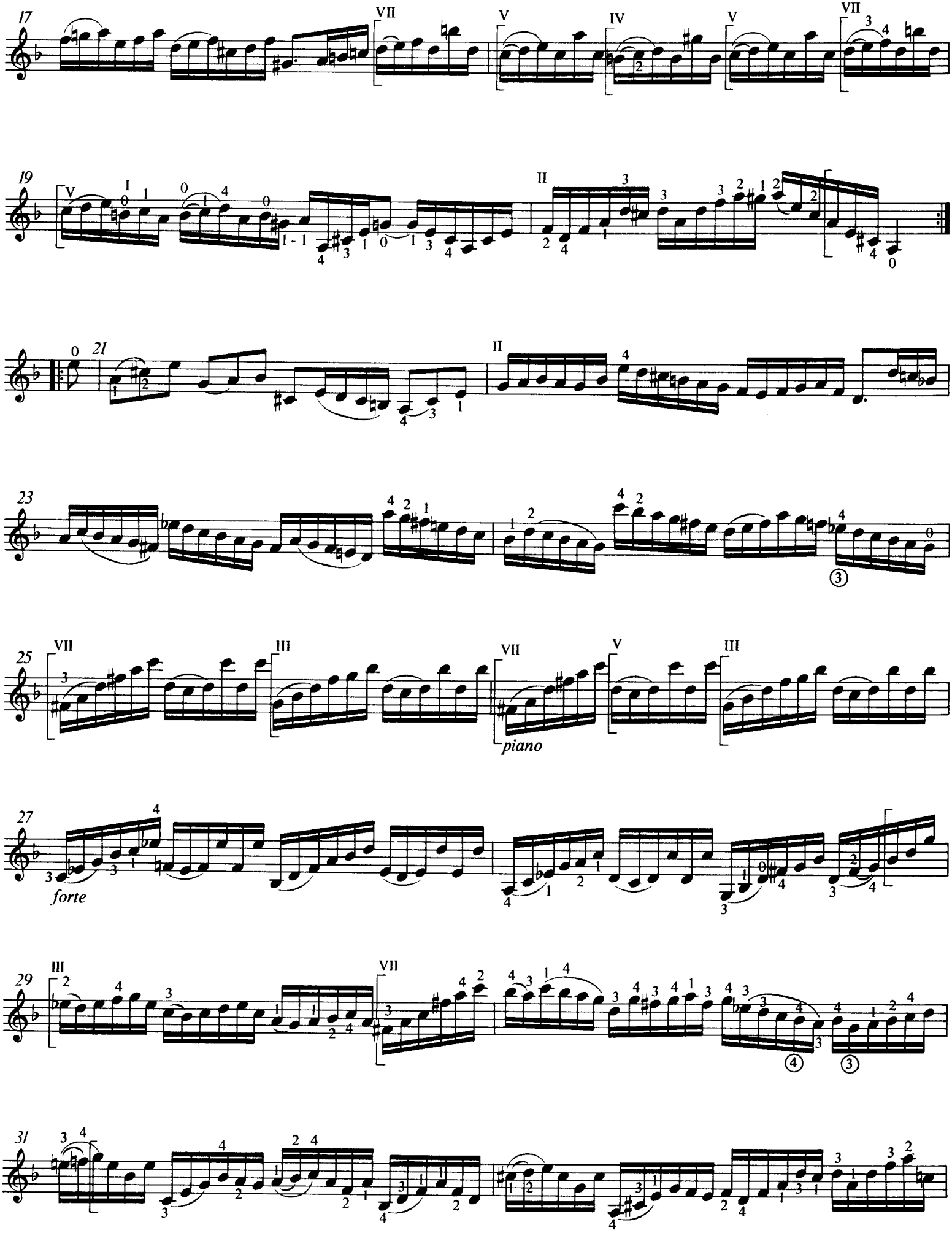
Z. 8527

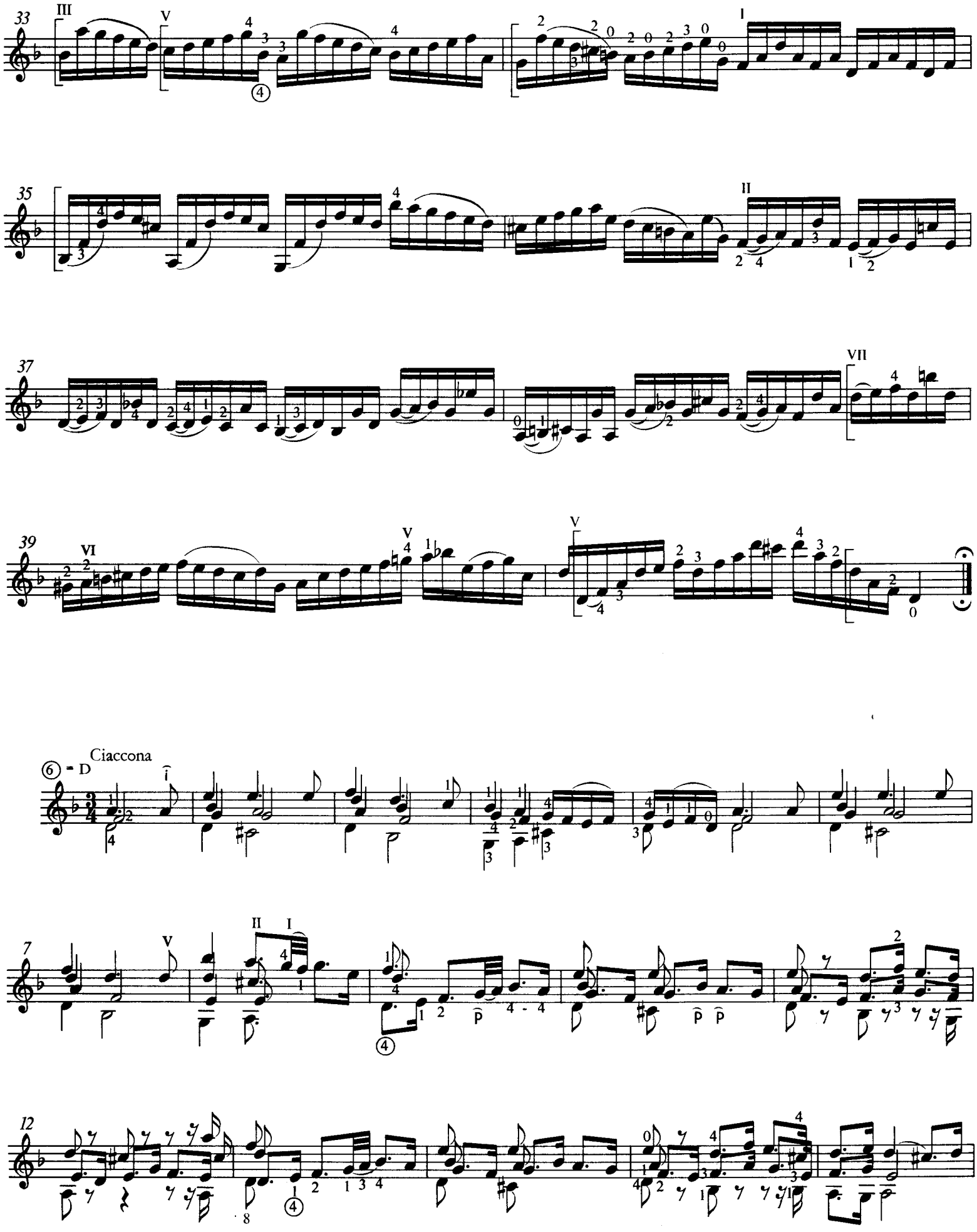

20
22
24
27
30
Corrente
6
11

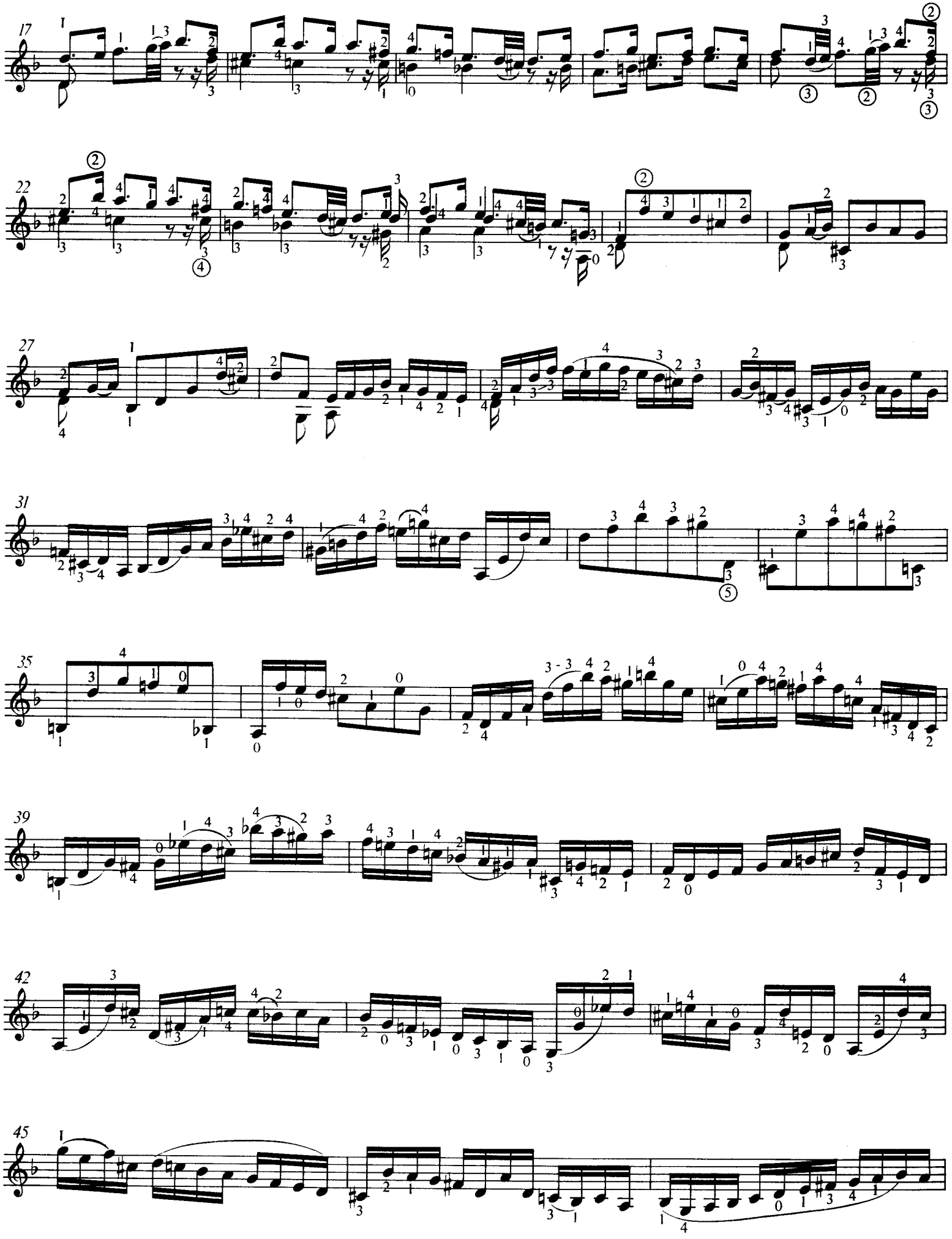


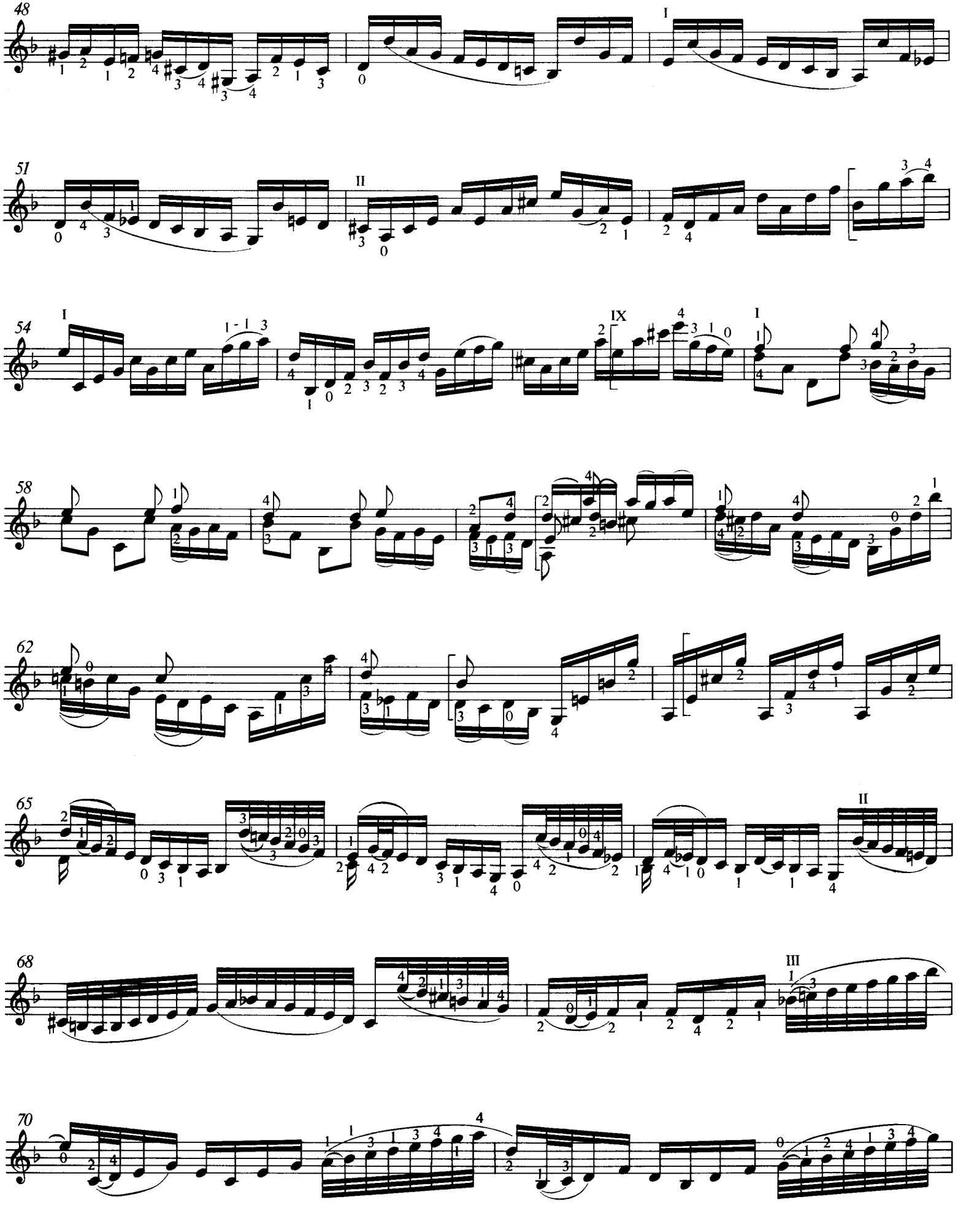

Sarabande
5
9
13
17
21
25
27
1.
2.

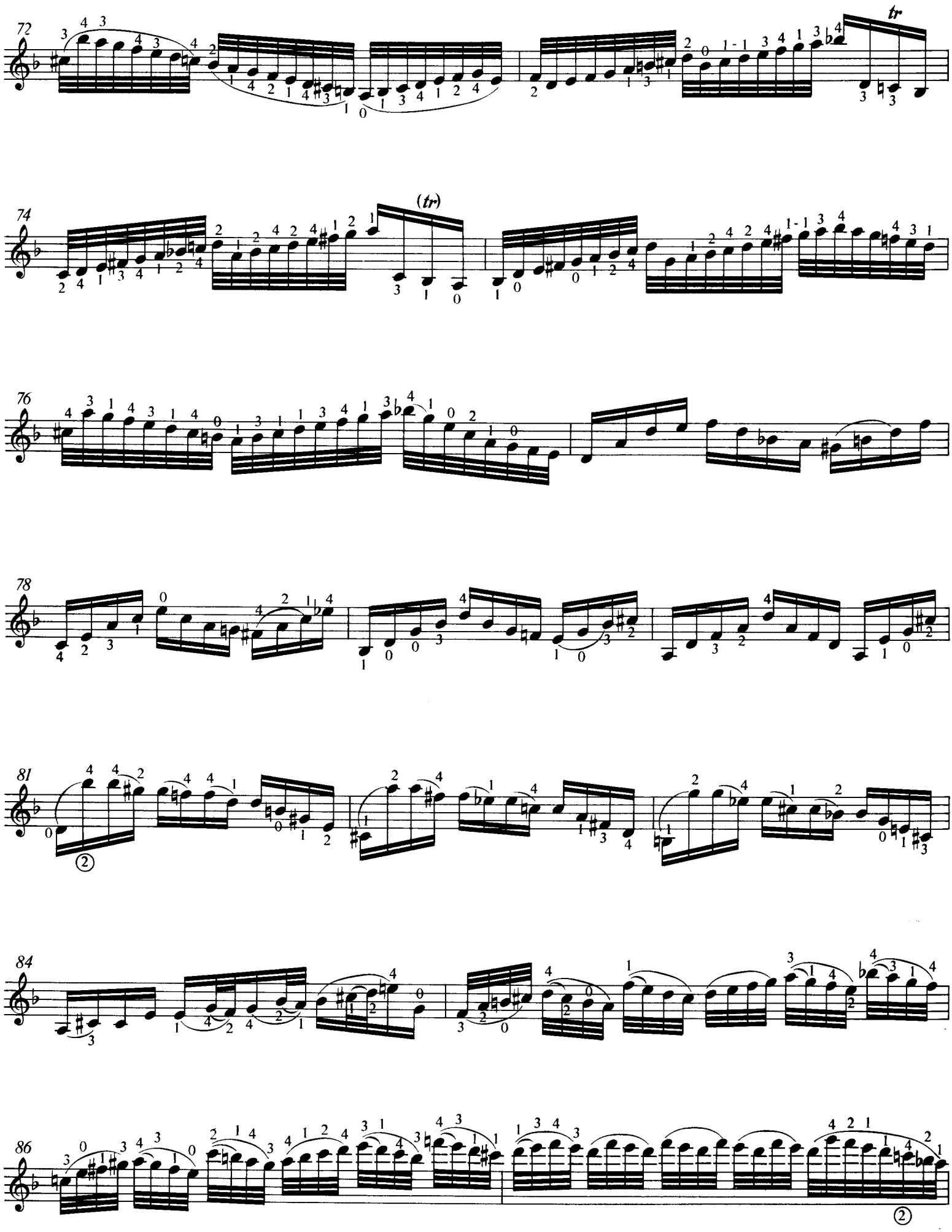

Giga
piano
forte

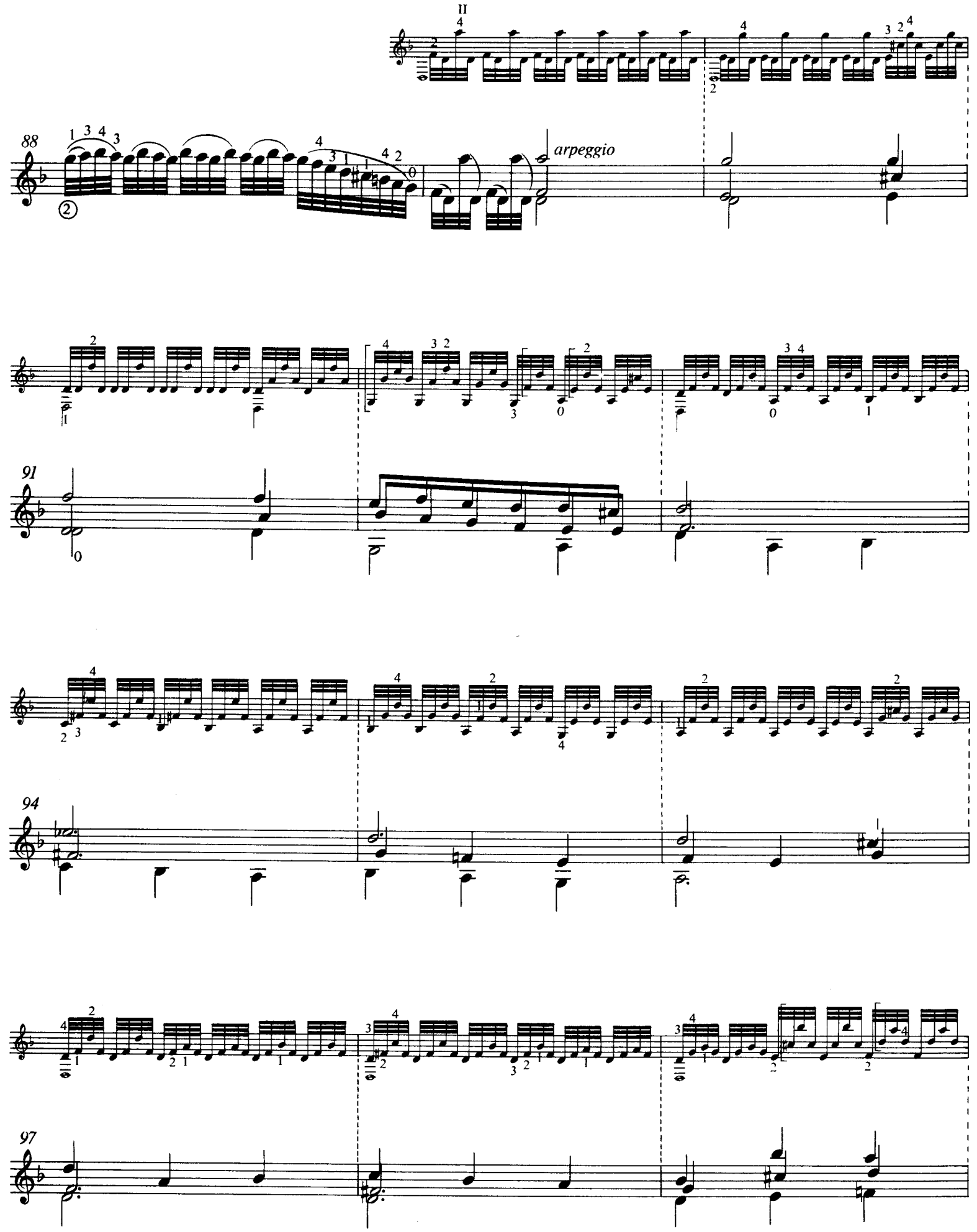

17
19
21
23
25
piano
27
forte
29
31


33
35
37
39
Ciaccona
7
12




48
I
51
II
54
I
IX
I
58
62
65
II
68
III
70


72
tr
74
(tr)
76
78
81
84
86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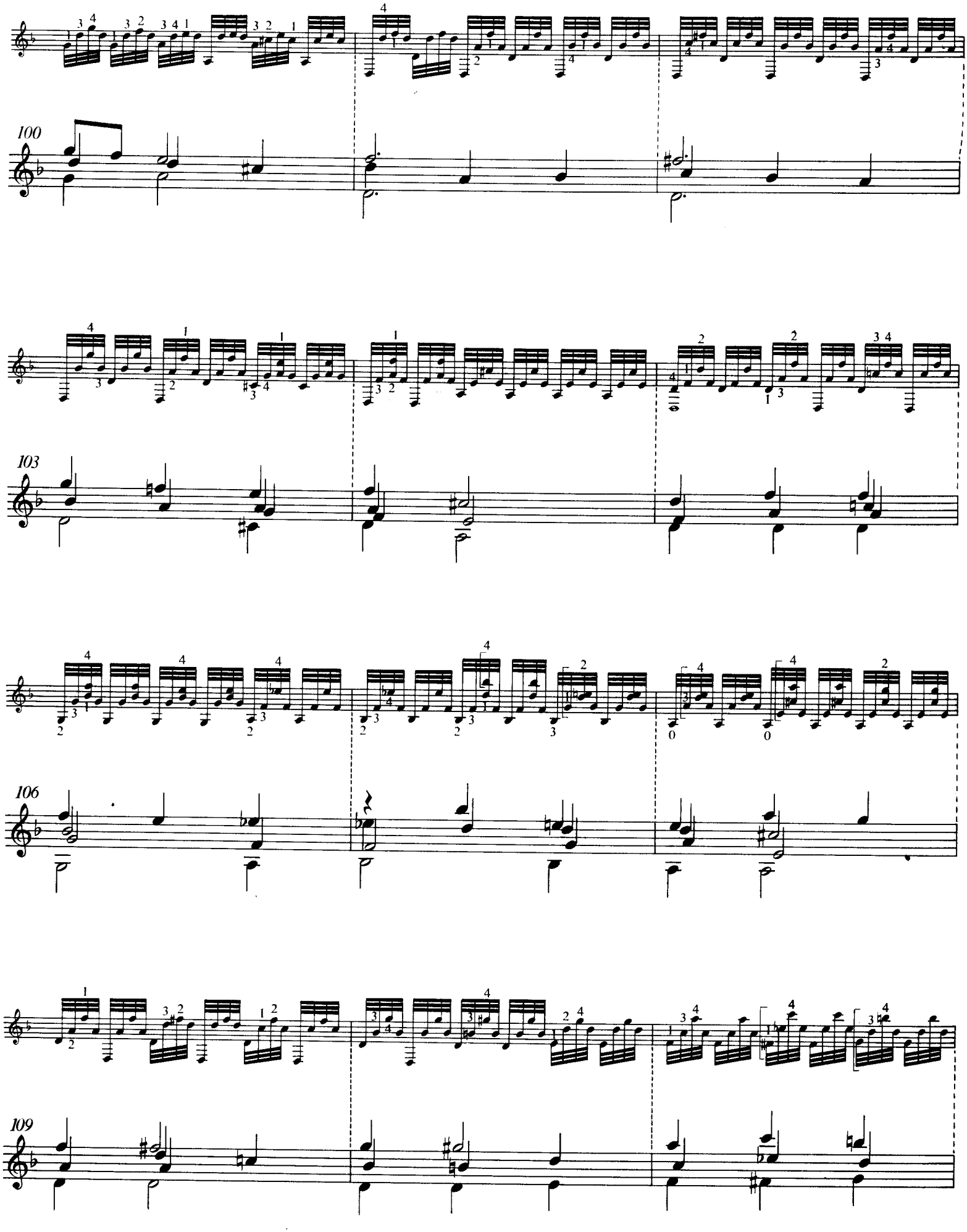
88
arpeggio
91
94
97


100
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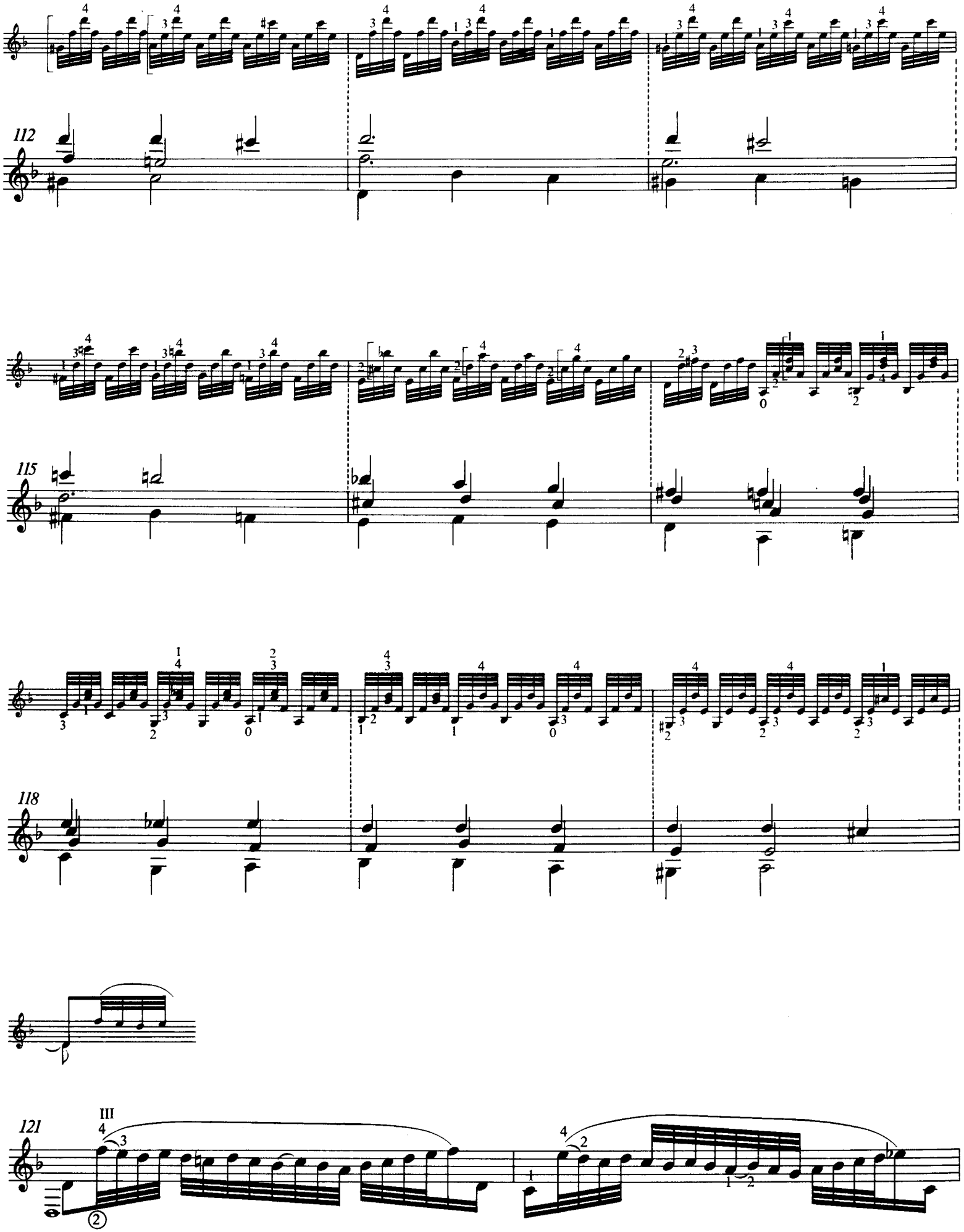
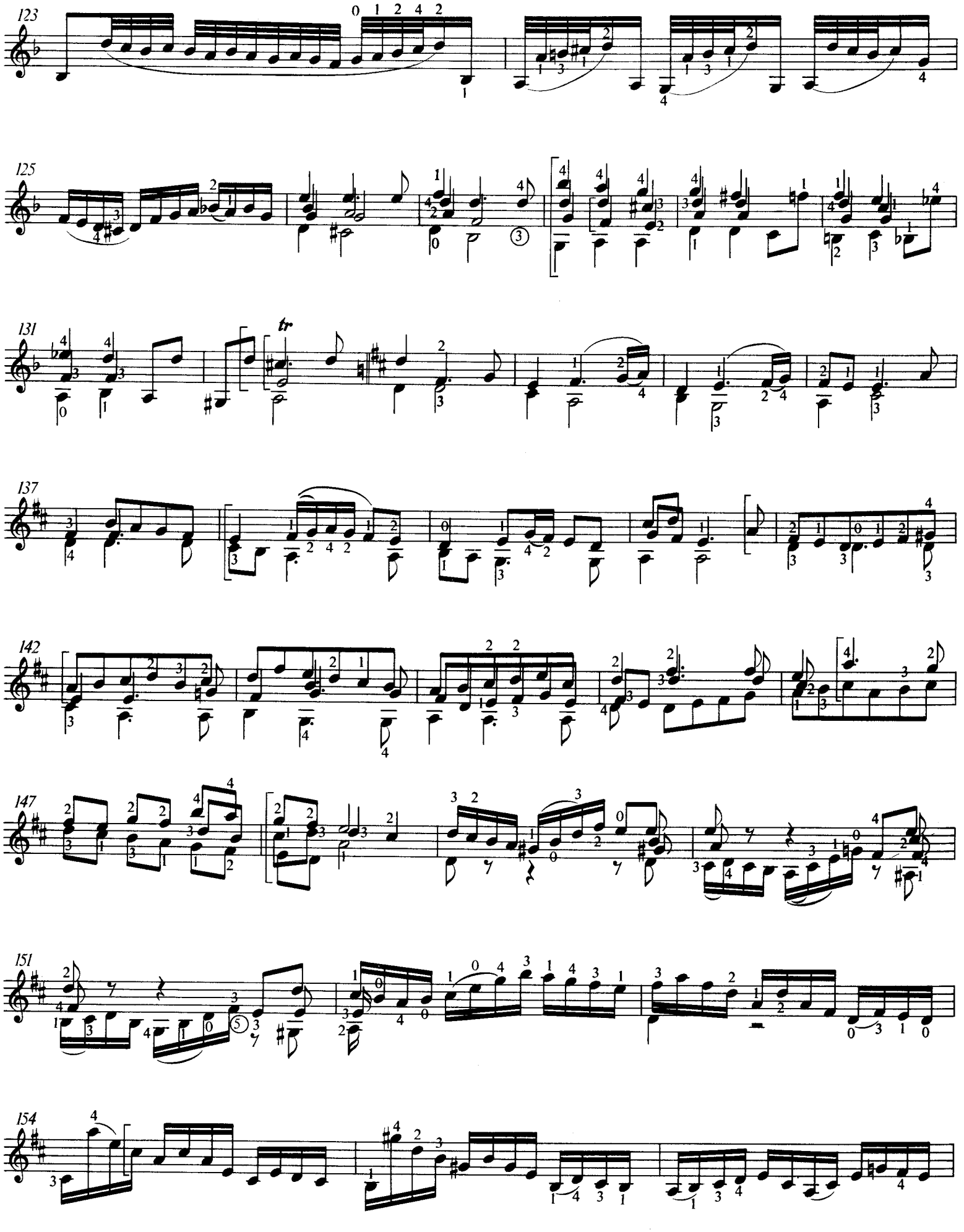
106
109


112
115
118
121
III


123
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131
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142
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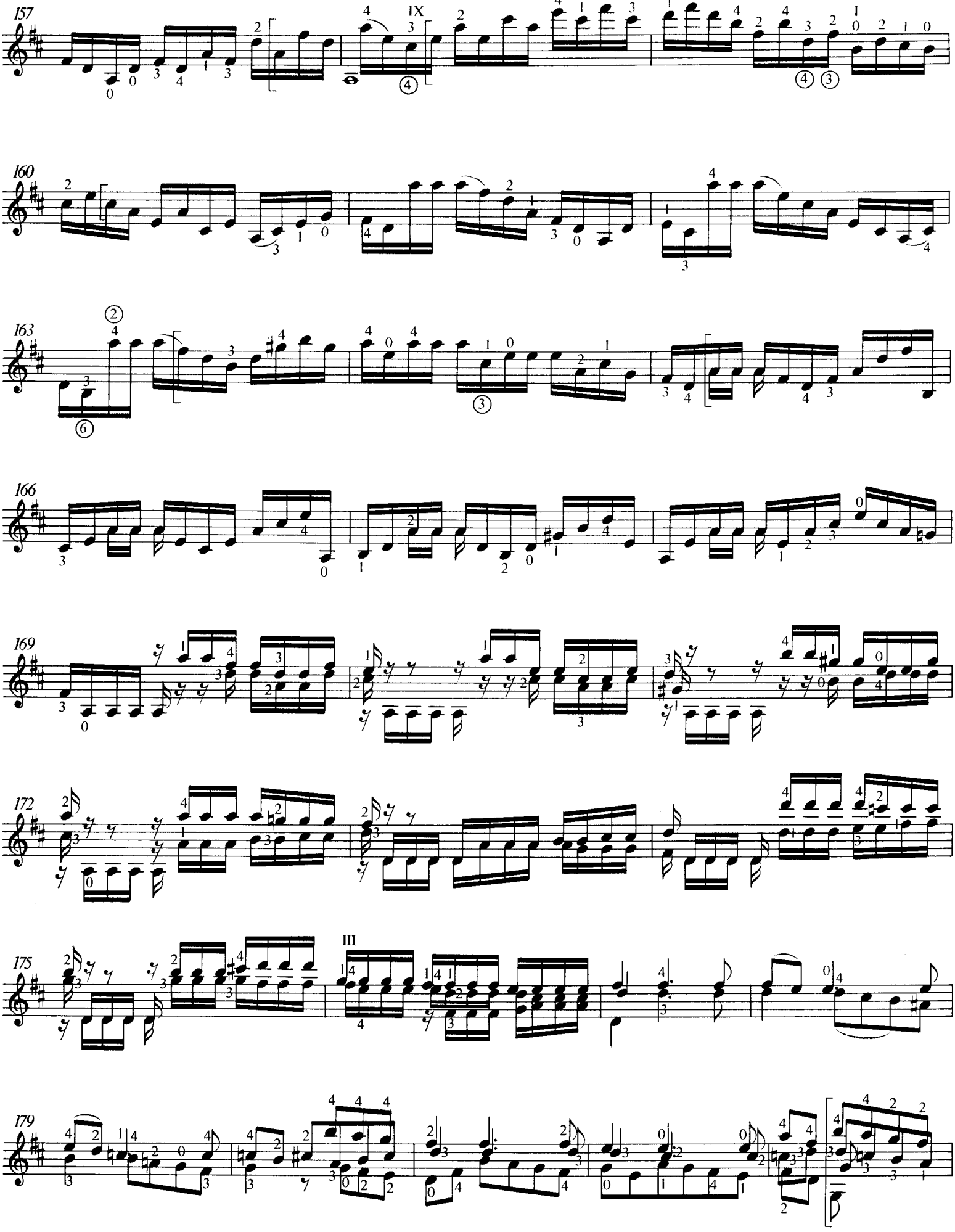
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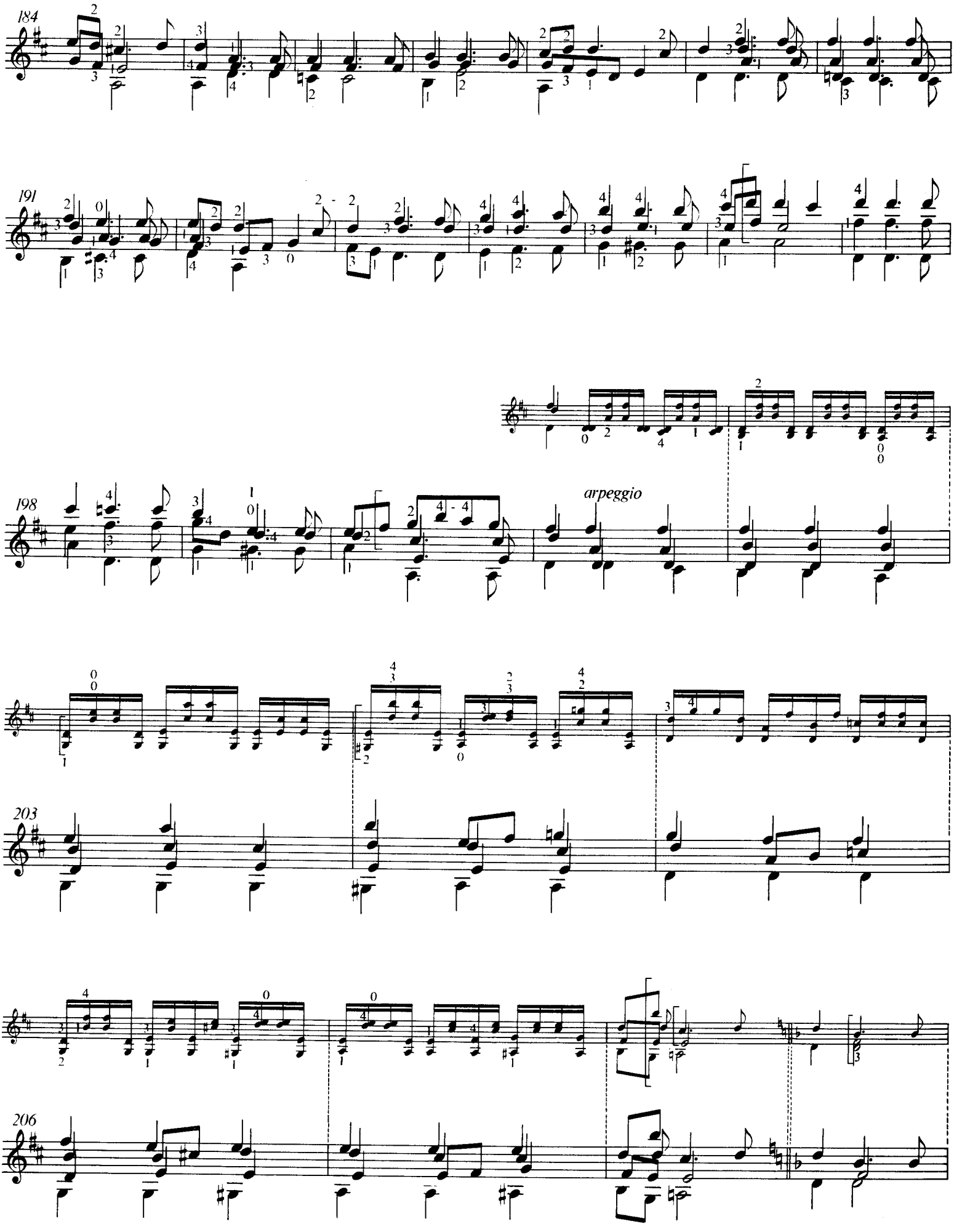
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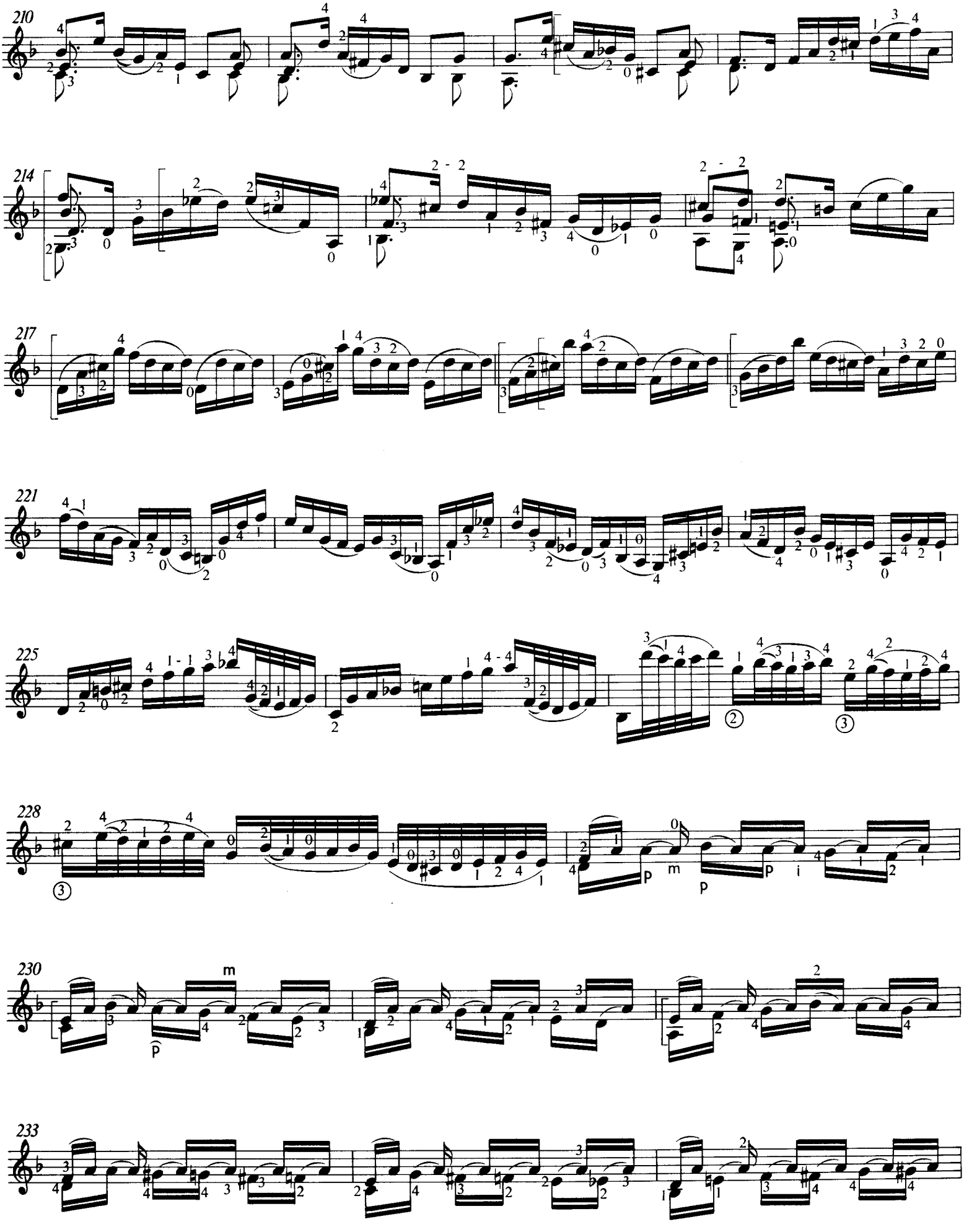
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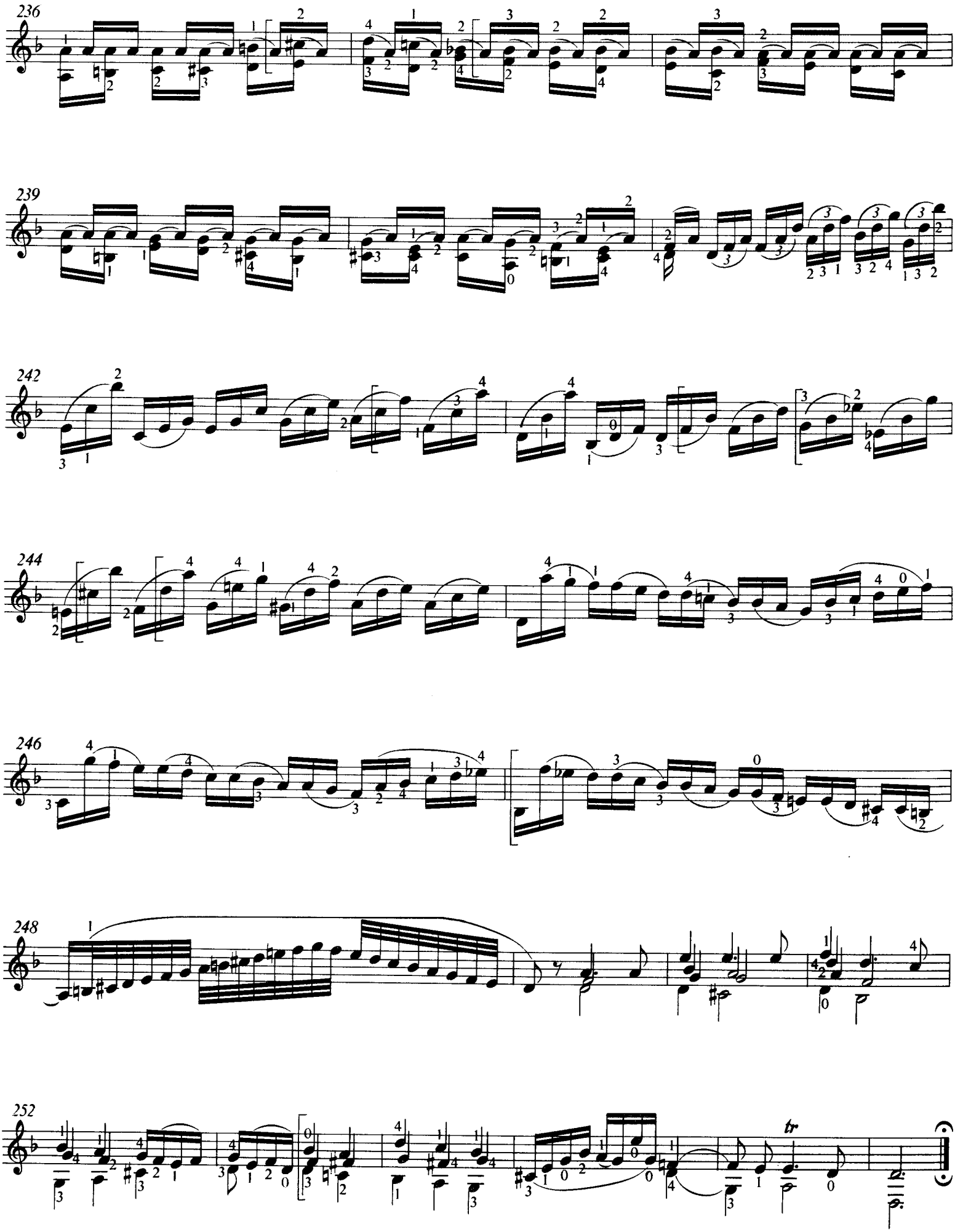

236
239
242
244
246
248
252
tr

Chaconne

Transcription
Andrés Segovia

Johann Sebastian Bach
1685 – 1750

6e en Re

poco f

C.V C.II

C.III

C.II

C.II

p

unghia sul ponticello

mf

dolce

p

express.

C.I

C.II

C.8 C.7

C.II

C.6 C.5

C.V

C.V

C.II

C.II

C.III

resoluto

C.II

C.III

C.II

f *meno f*

p suave

C.II

pp expressivo

cresc. poco a poco

f

meno

i a i p i a p i

p i m i

pp tranquillo e misterioso

p

p i a i p i a

C. V. C. III. C. II

C. III.

i m i i a p i m i

p i m i

C. VI. i m C. V p i m i i a

i a

p i m a a m a m C. II

C. III. C. V.

cresc. poco a poco

C.IV

C.VI

sempre cresc.

C.VI

C.IX

C.VIII

C.VII

C.VI

½ C.I

ff

poco rit.

f *p*

p

ff

tranquillo

p

C.II

C.II

C.II

f

C.II

p

C.II

p ben legato e tranquillo

C.VII

C.II

C.II

C.II

cresc.

C.II

C.II

C.III

ff

sempre ff

C.VII C.V

meno f

C.VI

C.II

C.II

C.II

f

C.II

f

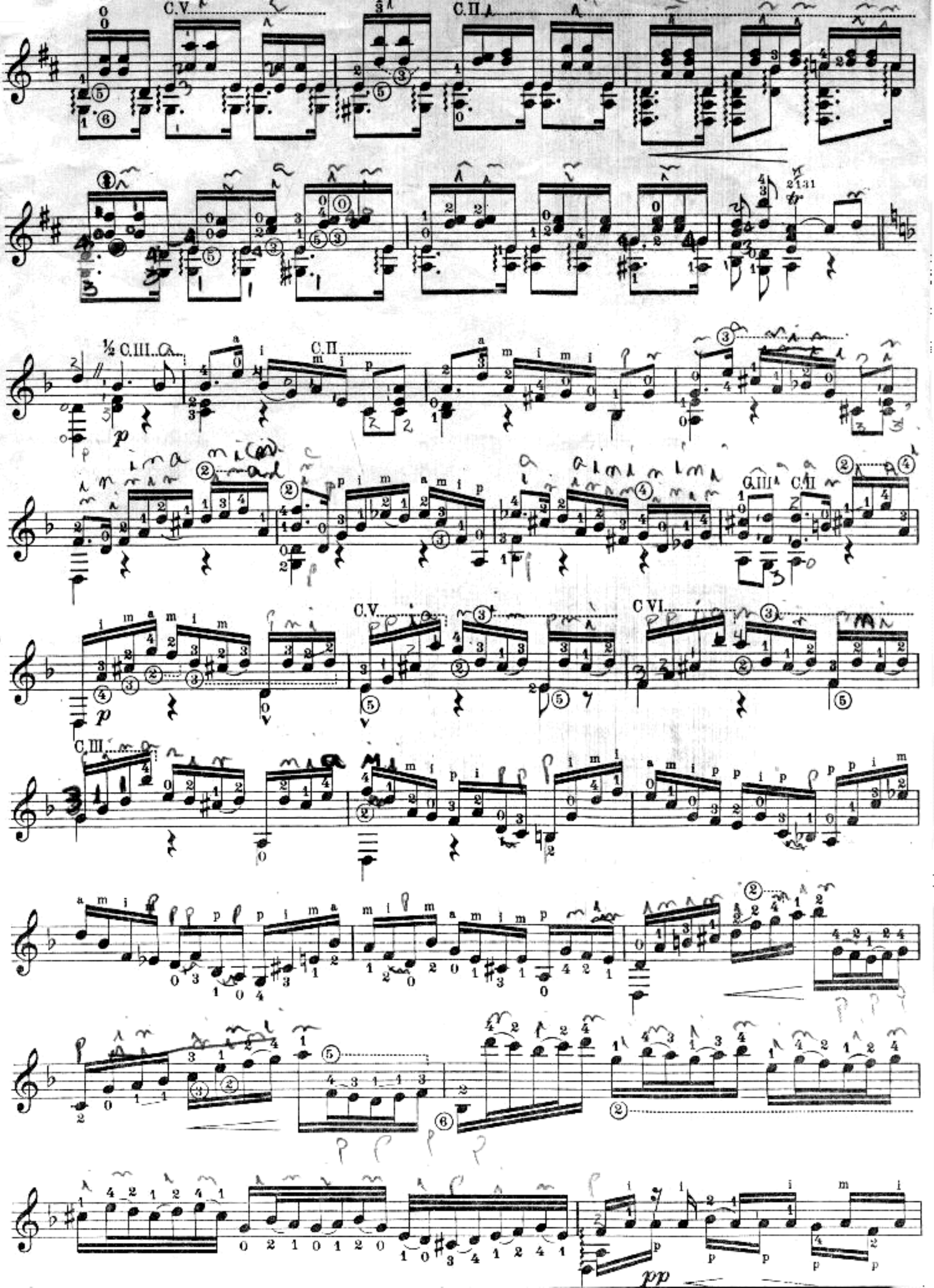
ff

C.VII

C.V

C.II

f


C.V.
C.II
½ C.III
C.II
C.III
C.II
C.V.
C VI
C.III
p
pp

C.II

Arm VII

½ C.II

pp

C.II

C.II

C.II

f

C.II

C.II

C.II

C.III

p

C.V

C.I

C.III

C.VI

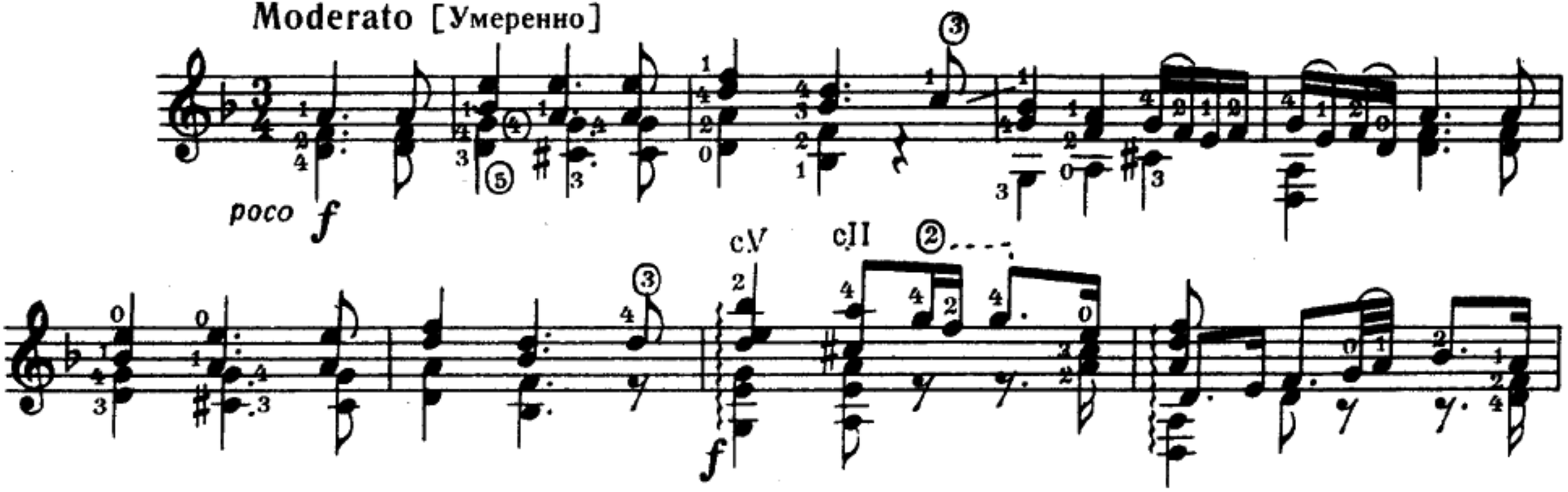
C.I

C.III C.II

ЧАКОНА

из Второй скрипичной партиты

И.С. Бах



c.II

c.III

c.II

c.II

unghia sul ponticello

dolce

espressivo

c.I

c.II

c.8 c.7 c.6 c.5 cII cV c.V. c.II

c.II

c.III

risoluto

c.II

c.III

c II

131

tr

131

tr

громко

менее

suave

espressivo

cresc. poco à poco

f

poco dim.

pp *tranquillo e misterioso*

cV cIII cII

cIII

p

c.VI

i m

c.V

p i m i

i a

p

i a

p i m a m a m

c.II

c.III

c.V

p

c.V

c.III

cresc. poco a poco

c.IV

c.VI

sempre cresc.

c.VI

c.IX

c.VII

c.VI

1/6 c.I

ff

poco rit.

p

f

p

ff

2131

tr

tranquillo

cII

cII

cII

f

cII

m i m i m a

p

cII

p ben legato tranquillo

m a m i a m i m f

a m i a m i

p p

cVII

p

cII

II

cII

p p cresc.

c.II

cII

p

sempre ff

cIII

p p p p p ff

meno f

cII

cVII

cV

c.II

½ cII

p p p p p p

c.II

c.II

f

f

c.II
f
c.VII
c.V
ff
c.II
c.V
c.II
2131
tr
½ c.III
p
cIII
cII

c.V c.VI c.III

c.II

Arm.VII ½ c.II

c.II c.II c.II c.II

c II c.II

c.III c.VI c.I

allargando molto

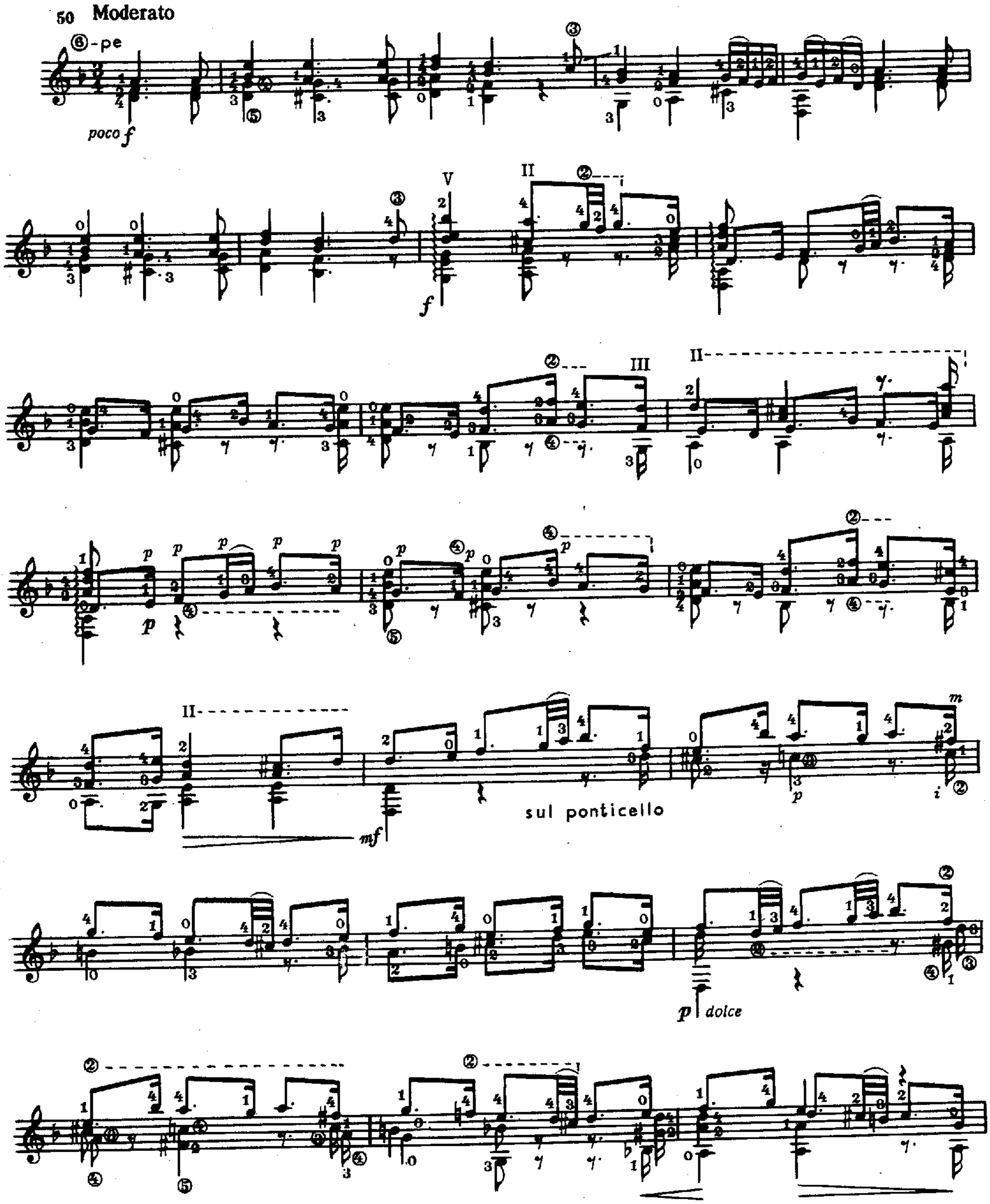
c.III c.II

2131

ЧАКОНА

Из скрипичной партиты № 2

И. С. БАХ
Аранжировка А. Сеговии



suave

pp *espressivo*

pp *cresc. poco a poco*

f

pp *p tranquillo e misterioso*

III

i m i

i a

p i m i

p i m i

VI

i m

V

p i m i

i a

poco dim.

i a

1

p i m a

a m

a m

II

III

V

p

cresc. poco a poco

IV

VI

sempre cresc.

VI

IX

VII

VI

ff

poco rit.

f

ff

2131

tr

tranquillo

p

II

II

II

II

f

p

p ben legato tranquillo

VII

II

II

II

II

II

III

ff

p

cresc.

p

sempre ff

VII

V

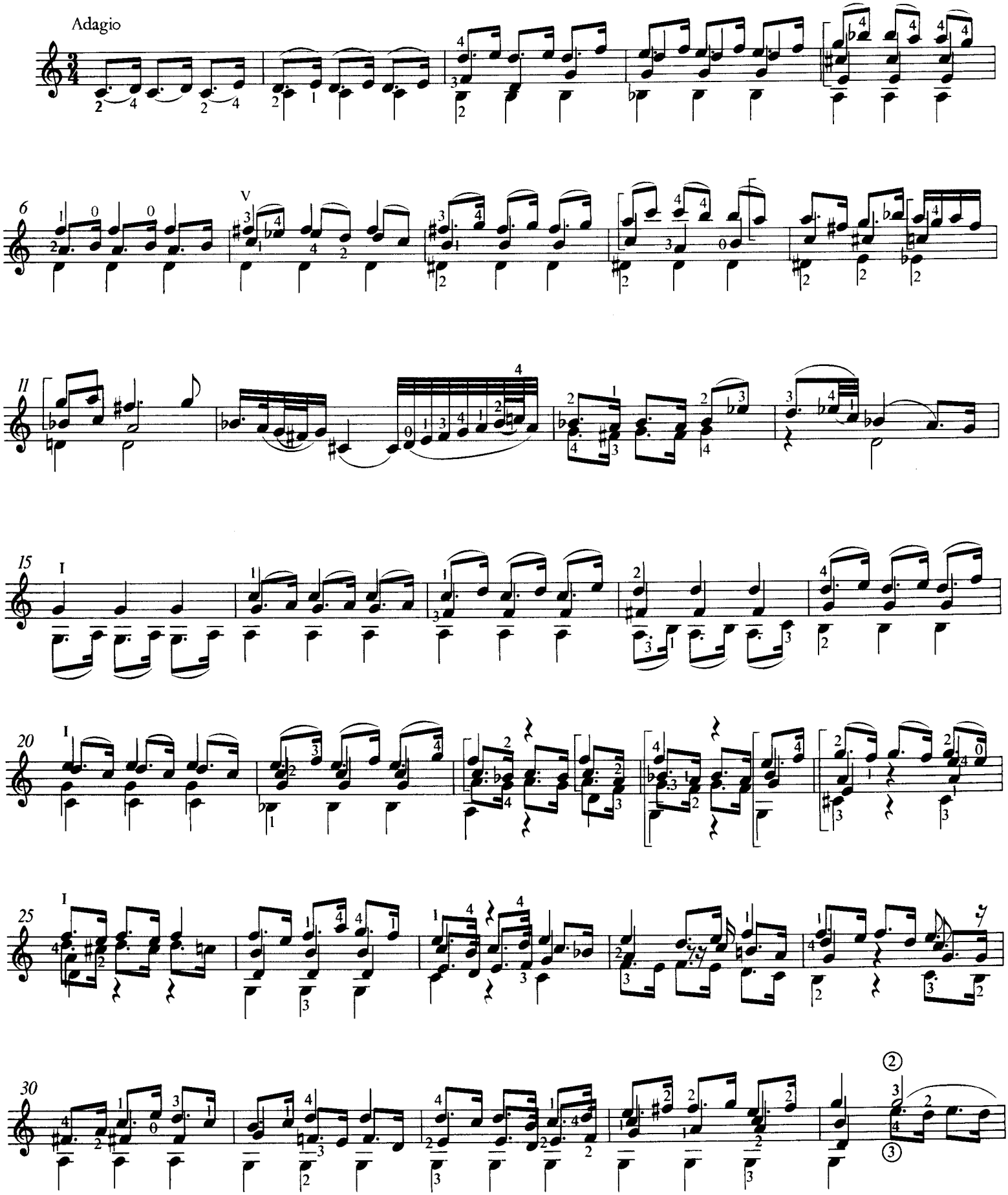
II

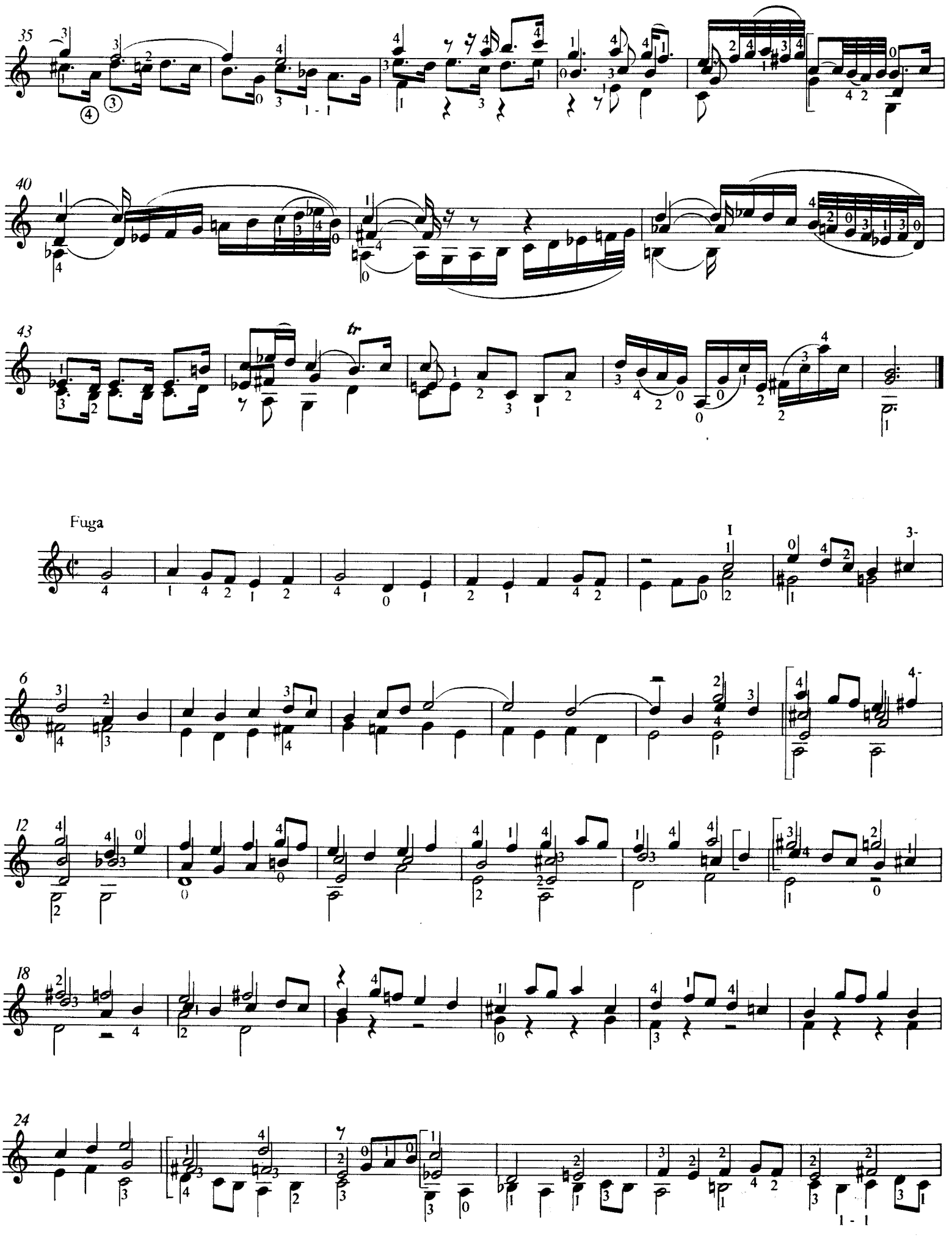
meno f

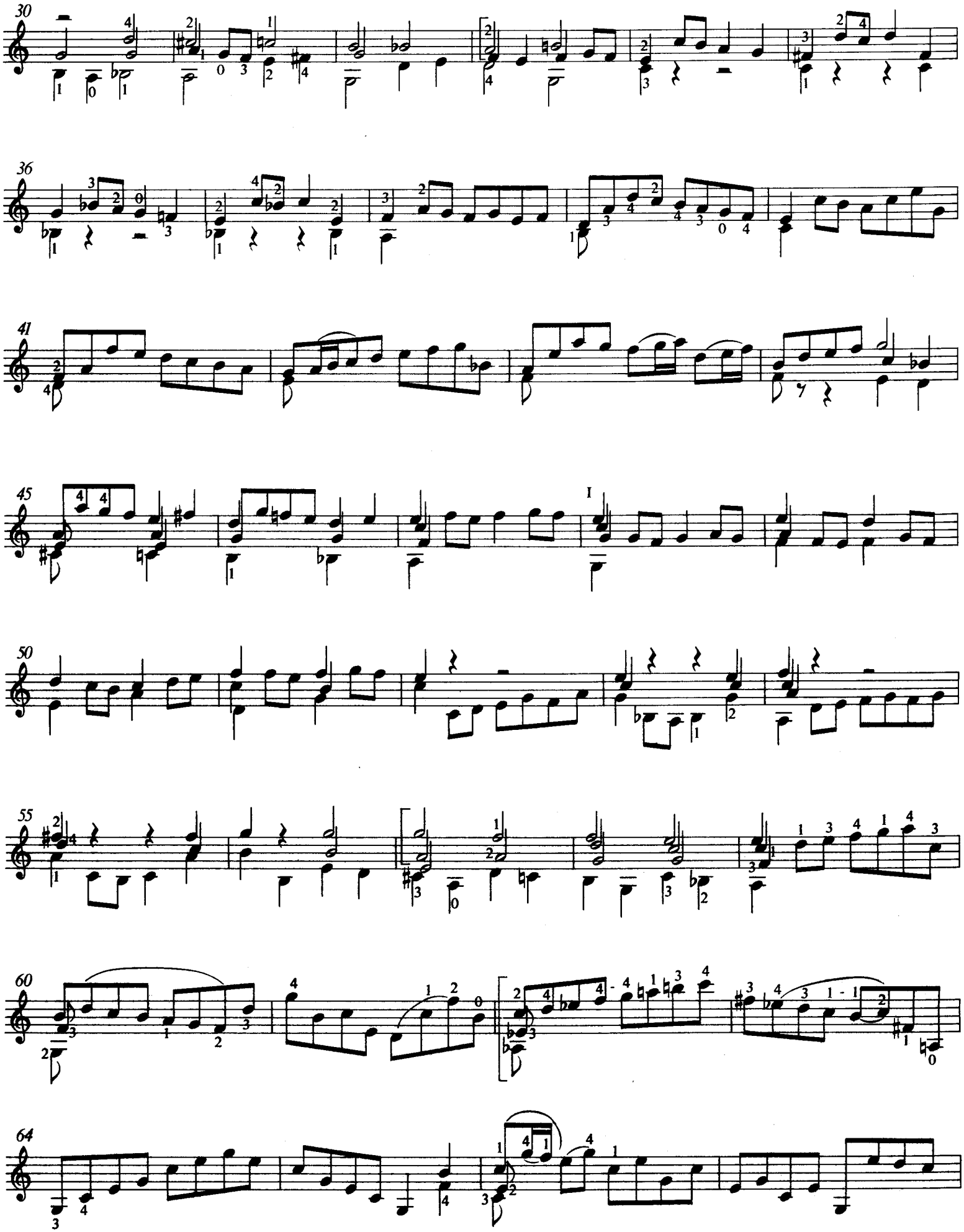
Fl. 7

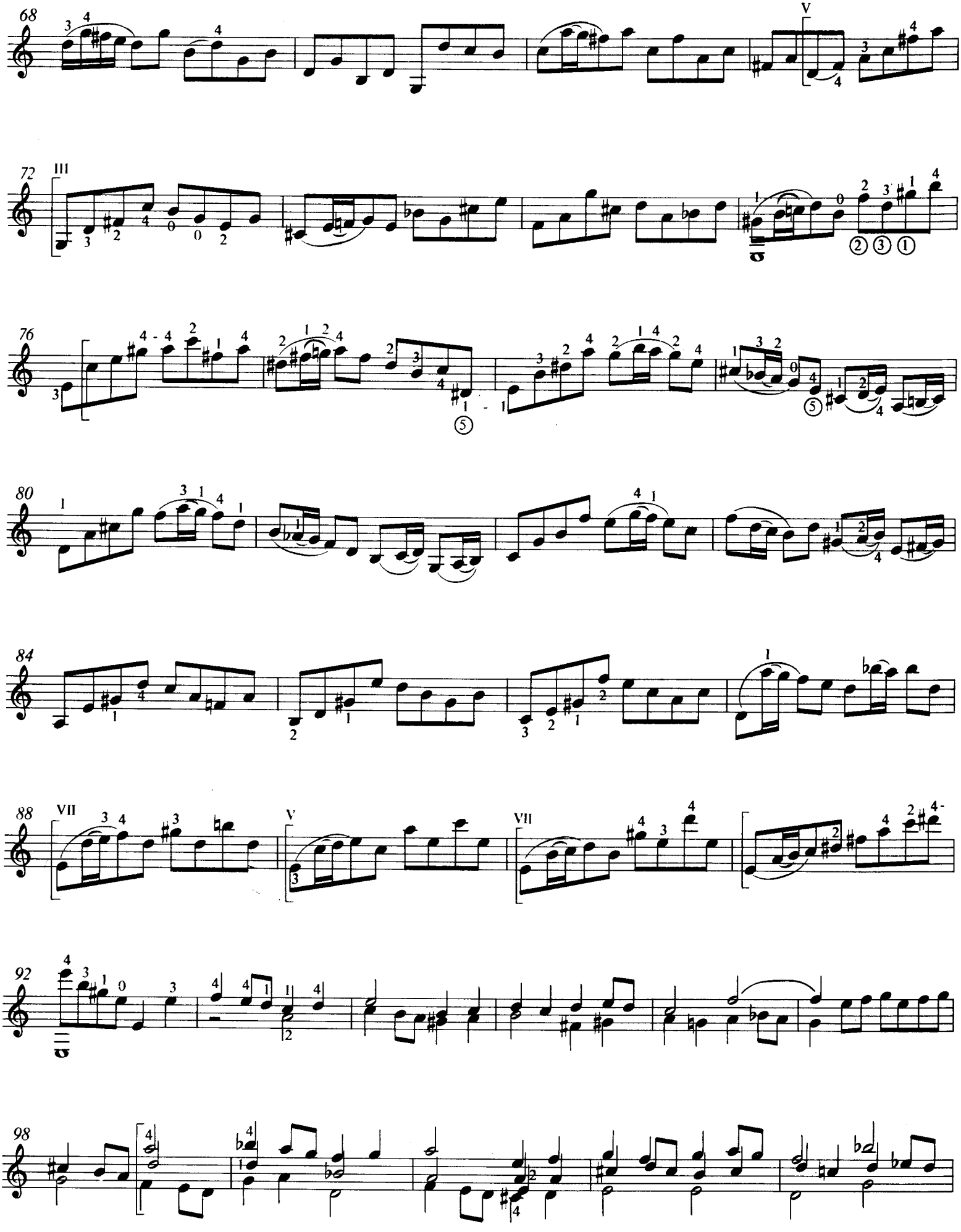
allargando molto

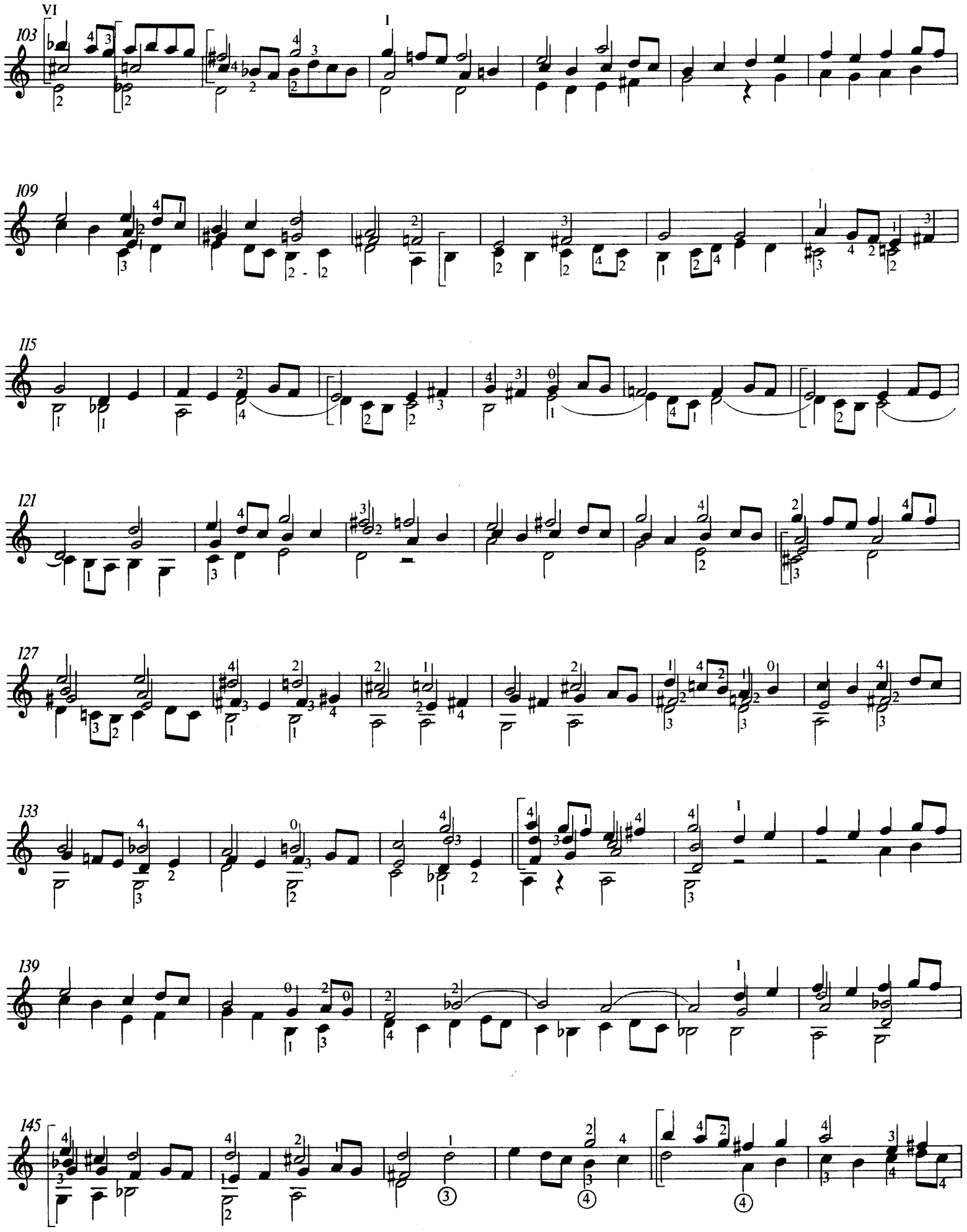
SONATA III




35
40
43
tr
Fuga
I
6
12
18
24



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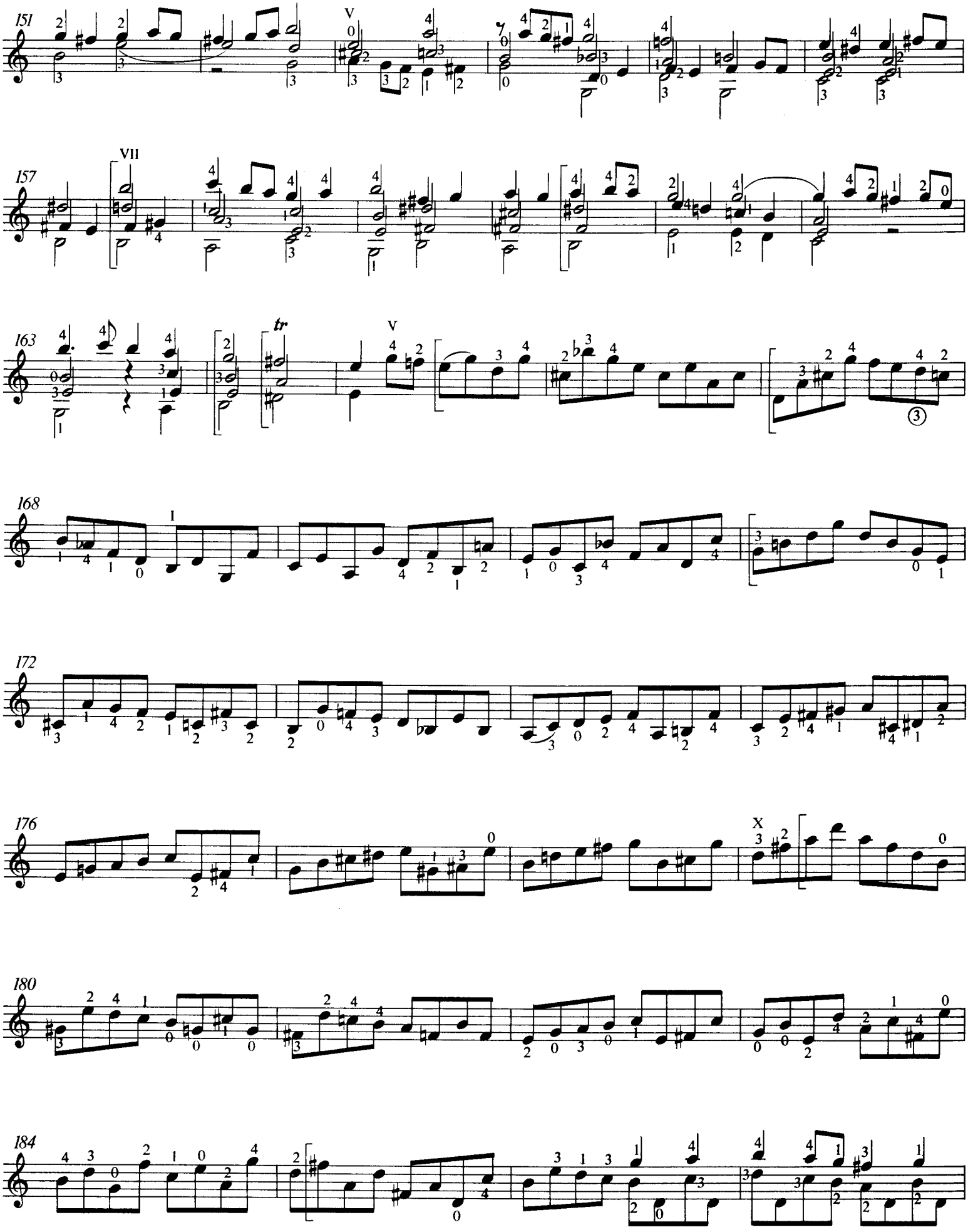
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V
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VII
163
tr
V
168
I
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X
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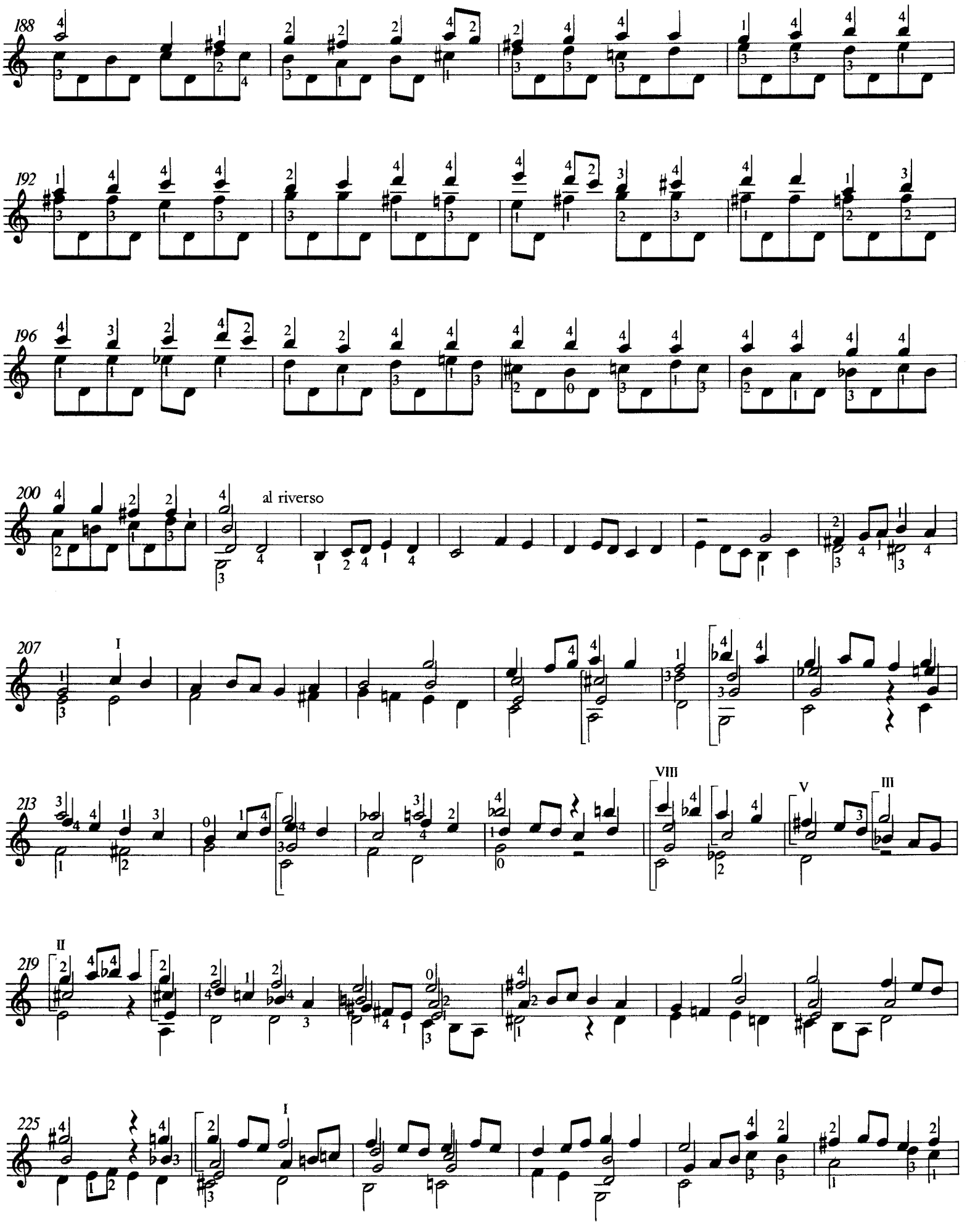
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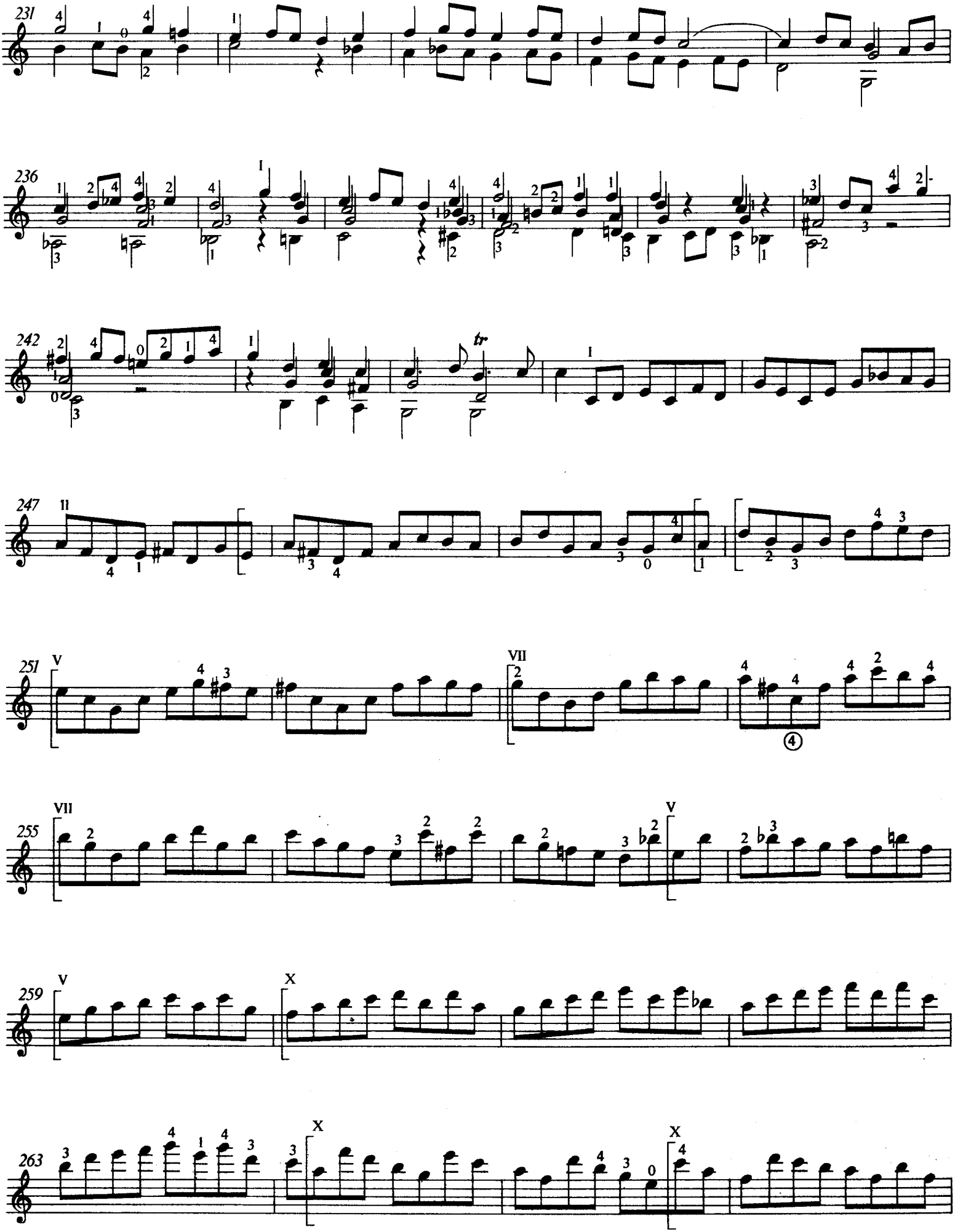
200
al riverso
207
I
213
VIII
V
III
219
II
225
I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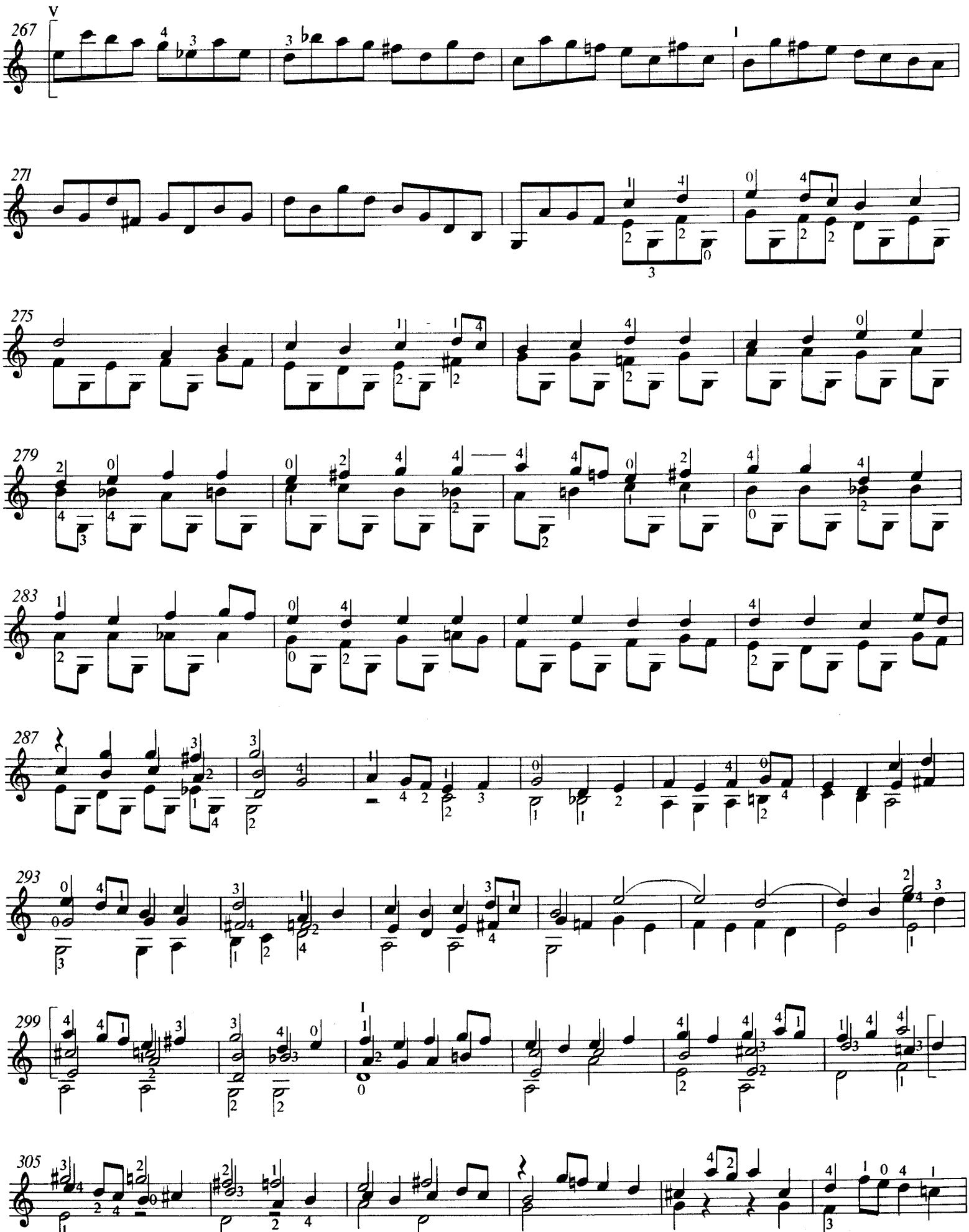
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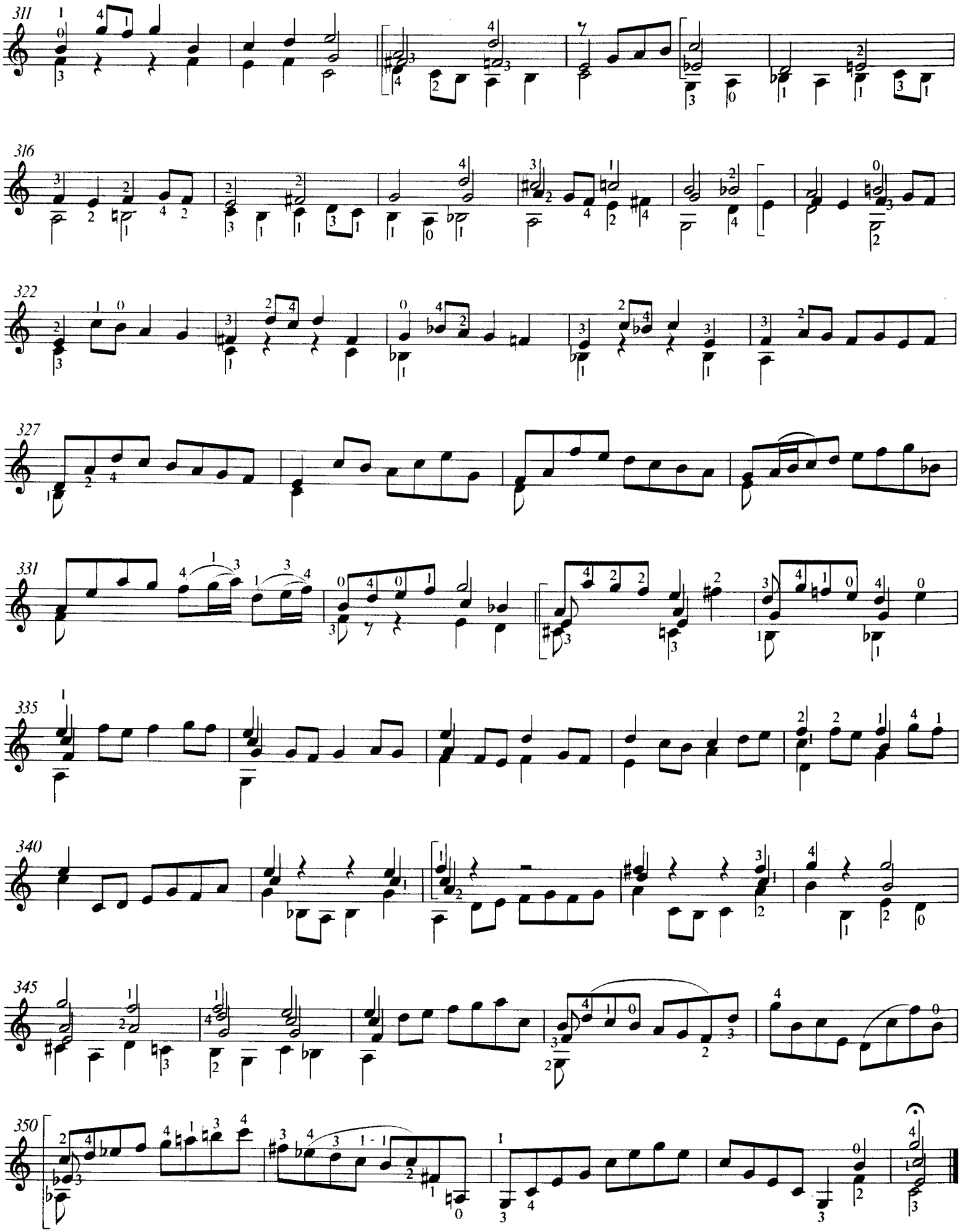
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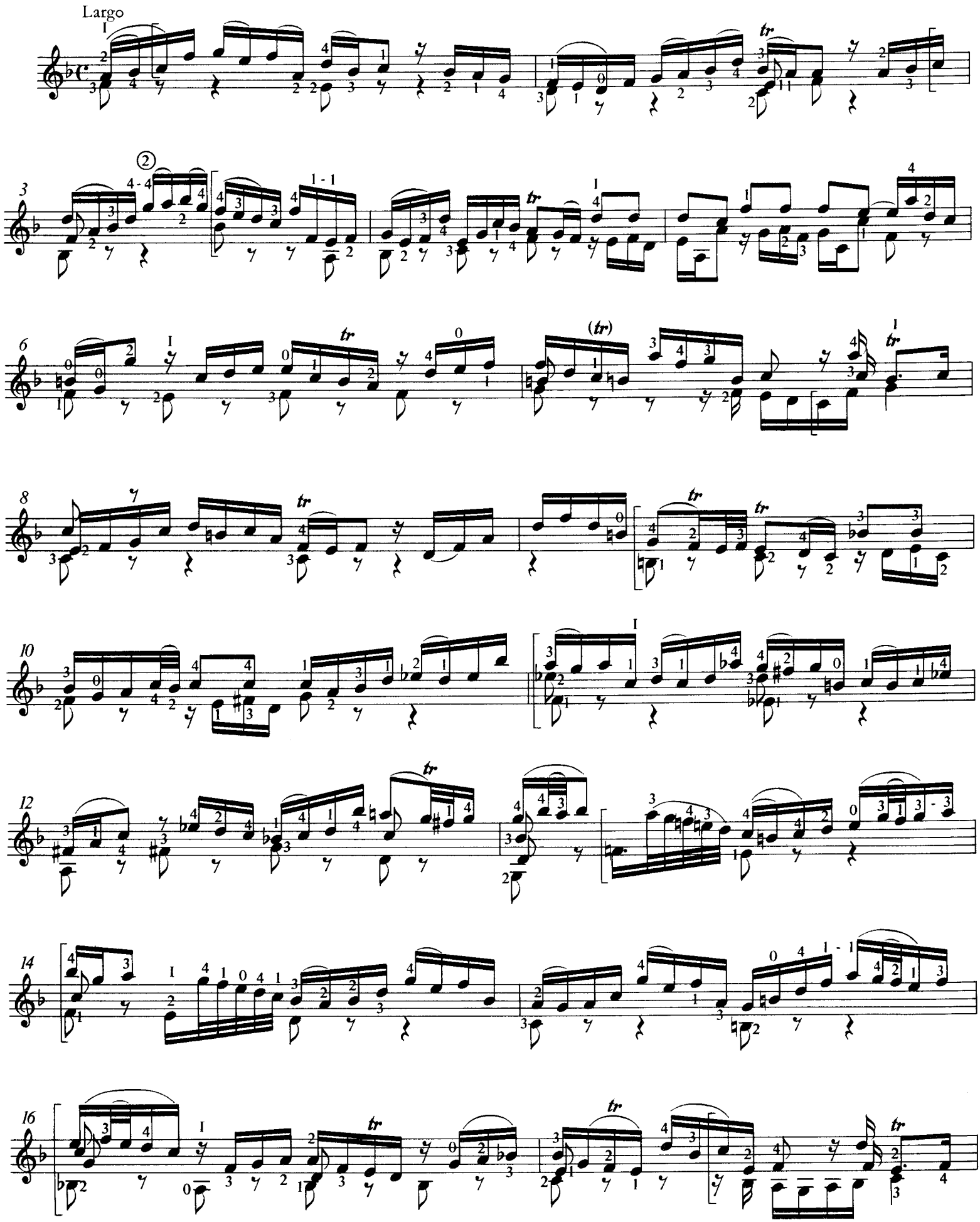
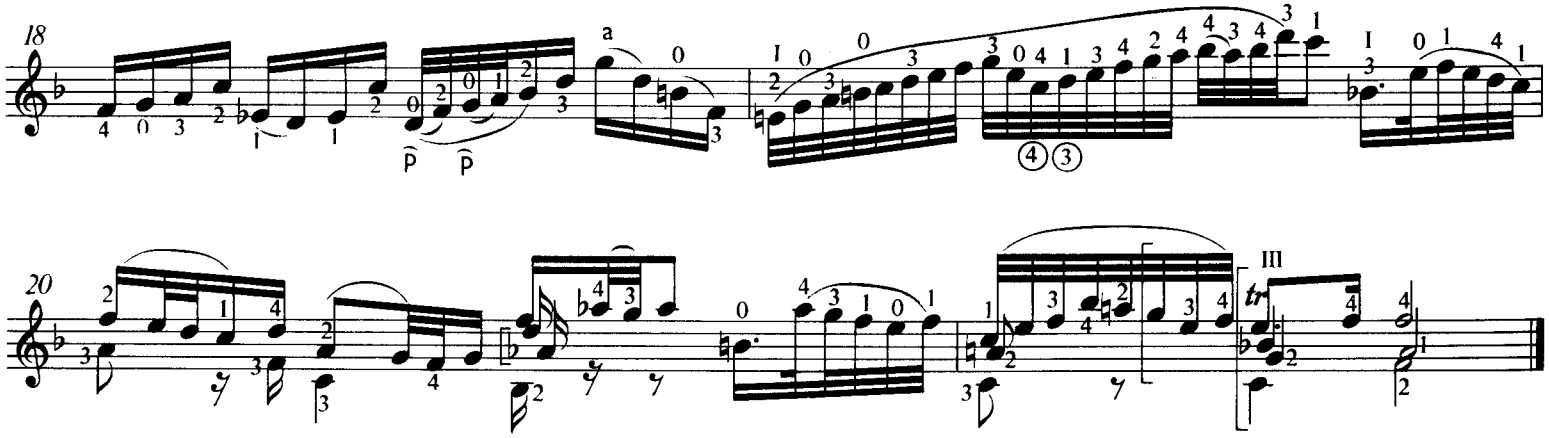

Largo
tr
3
tr
6
(tr)
tr
8
tr
tr
10
12
tr
14
16
tr
tr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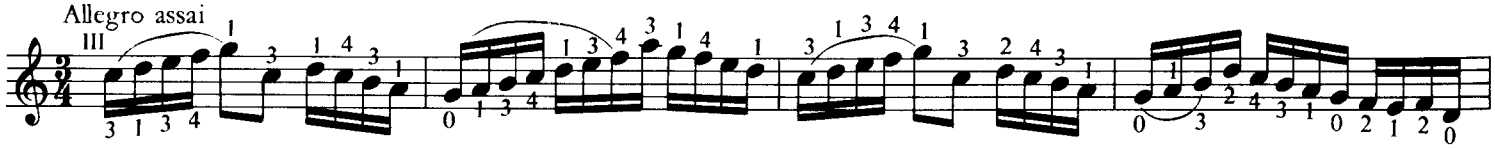
a
p
p

20
III
tr


Allegro assai
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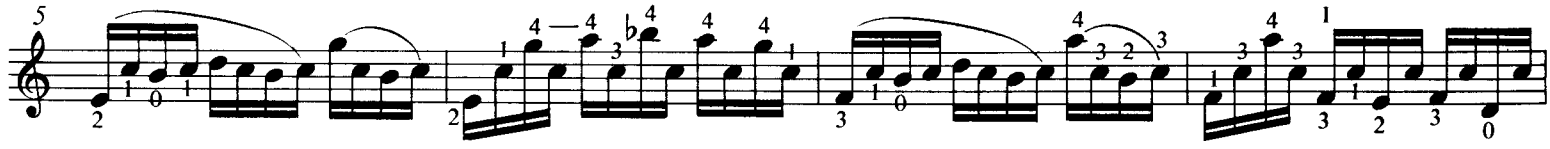
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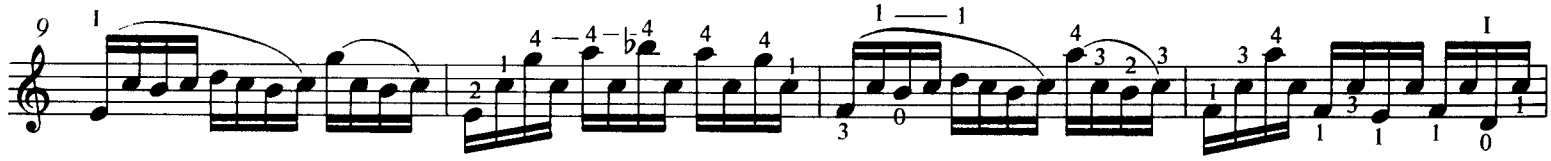
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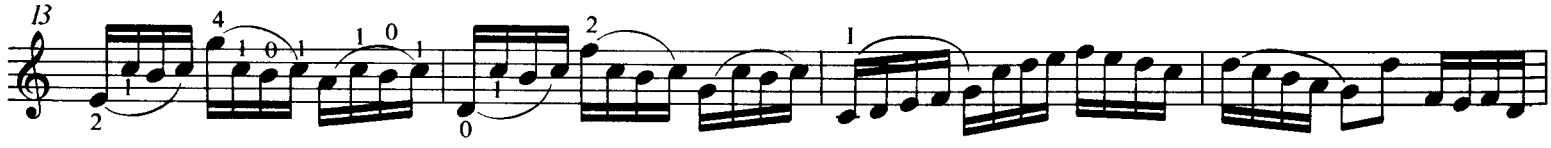
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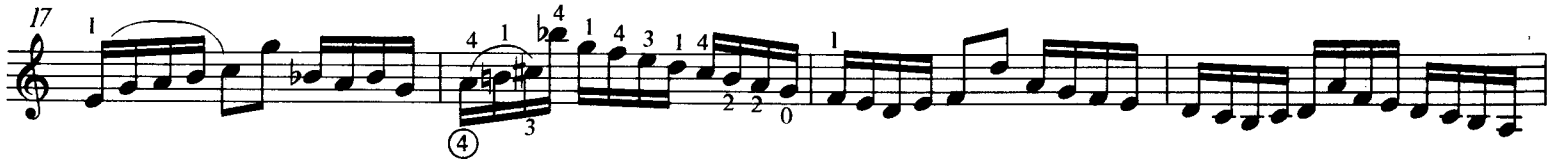
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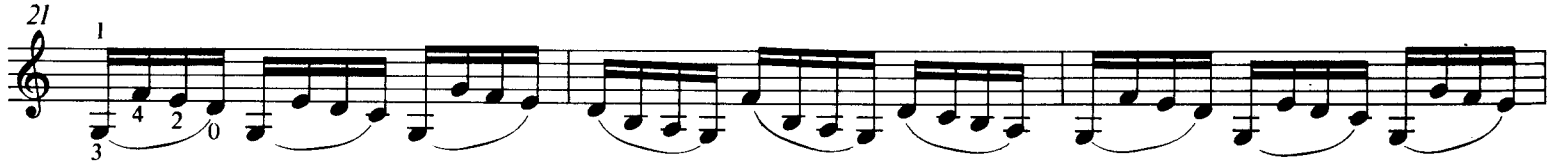
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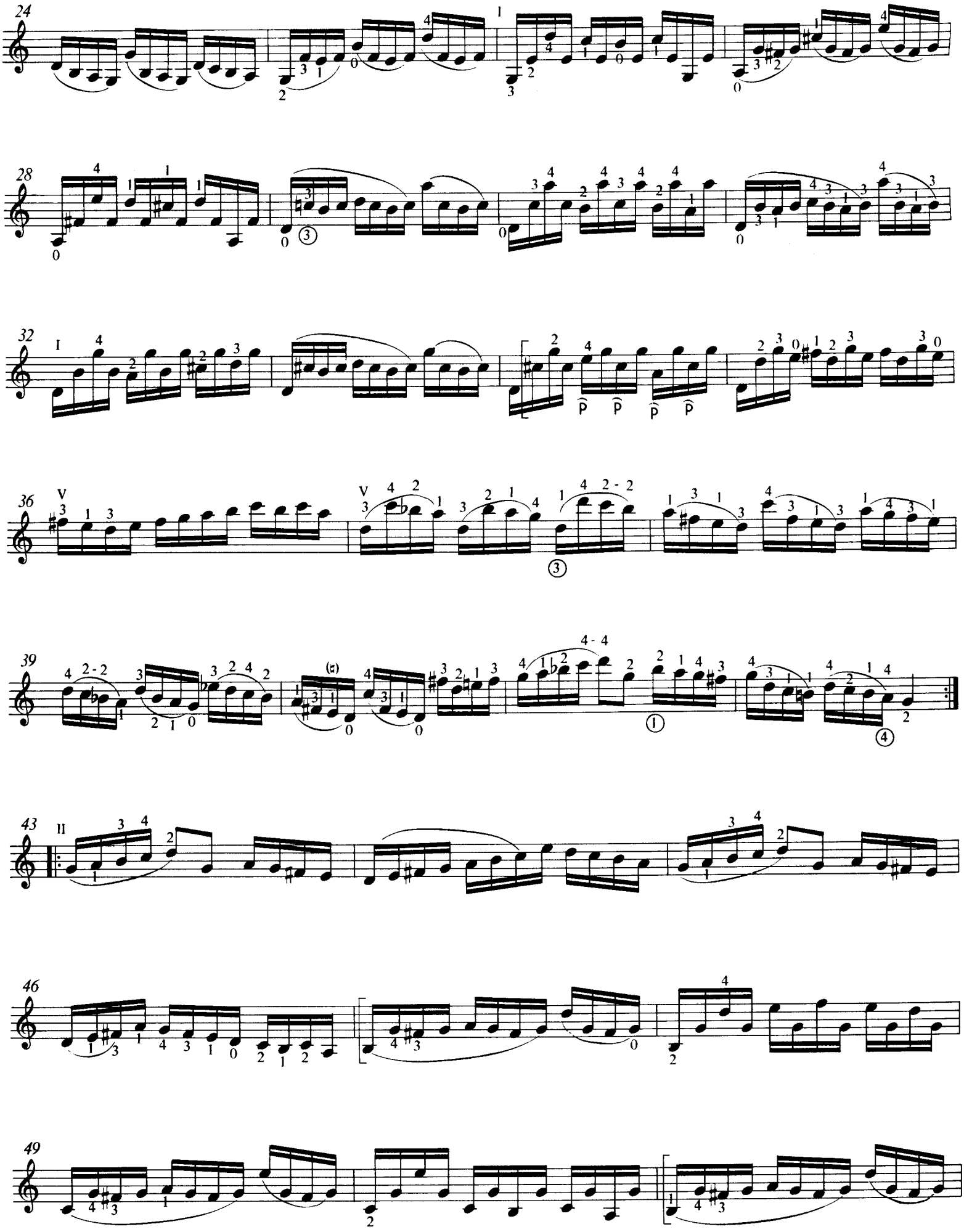

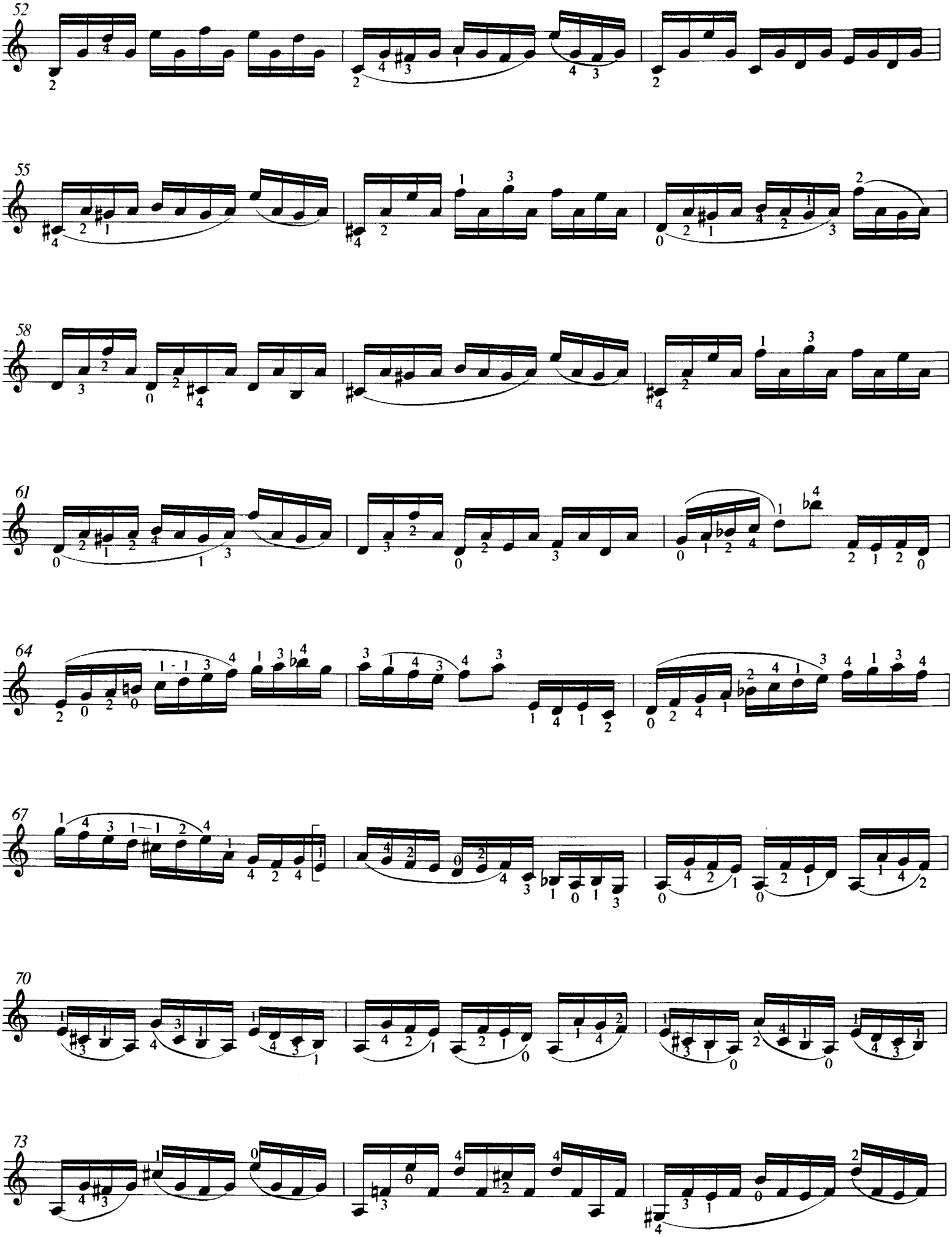
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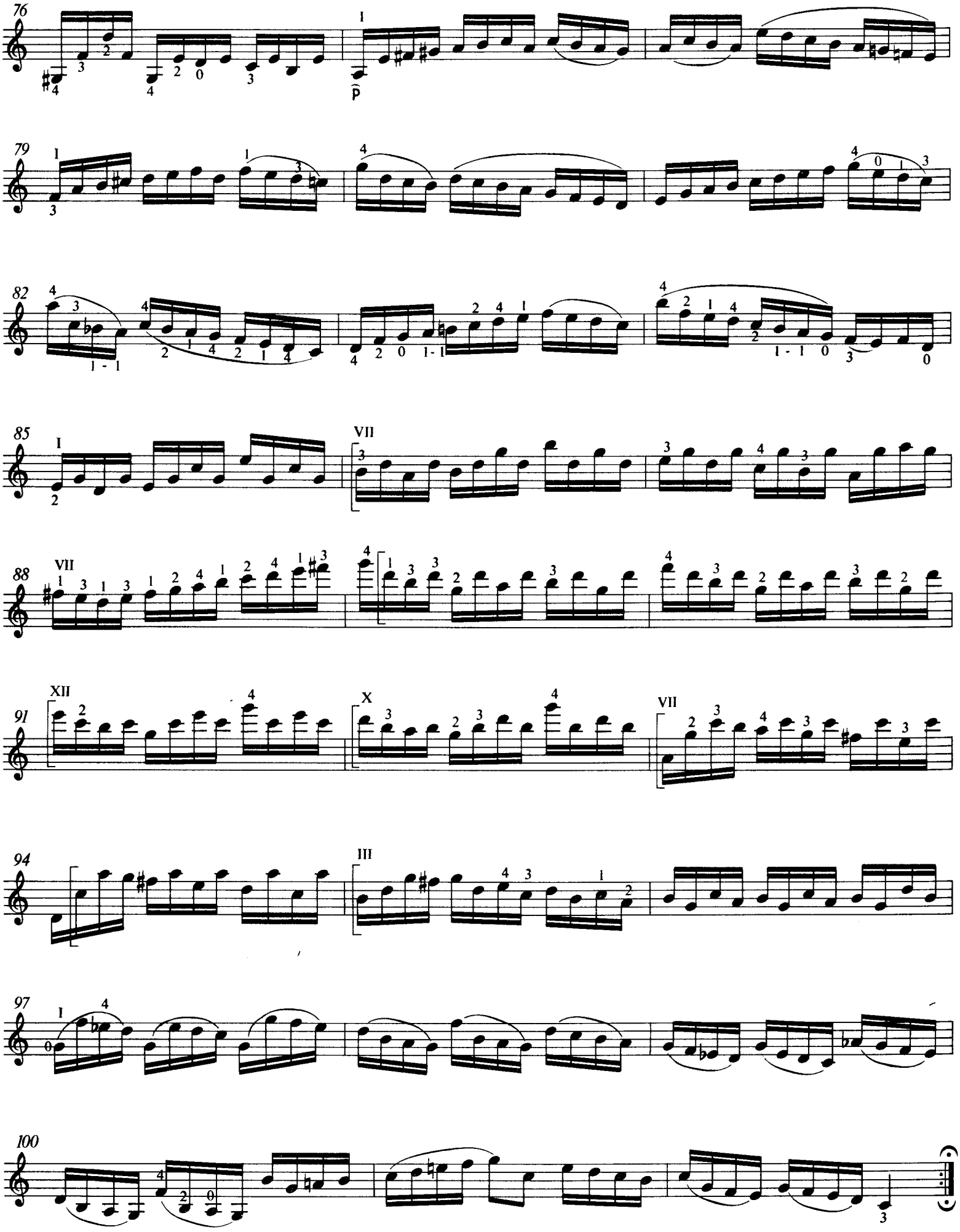
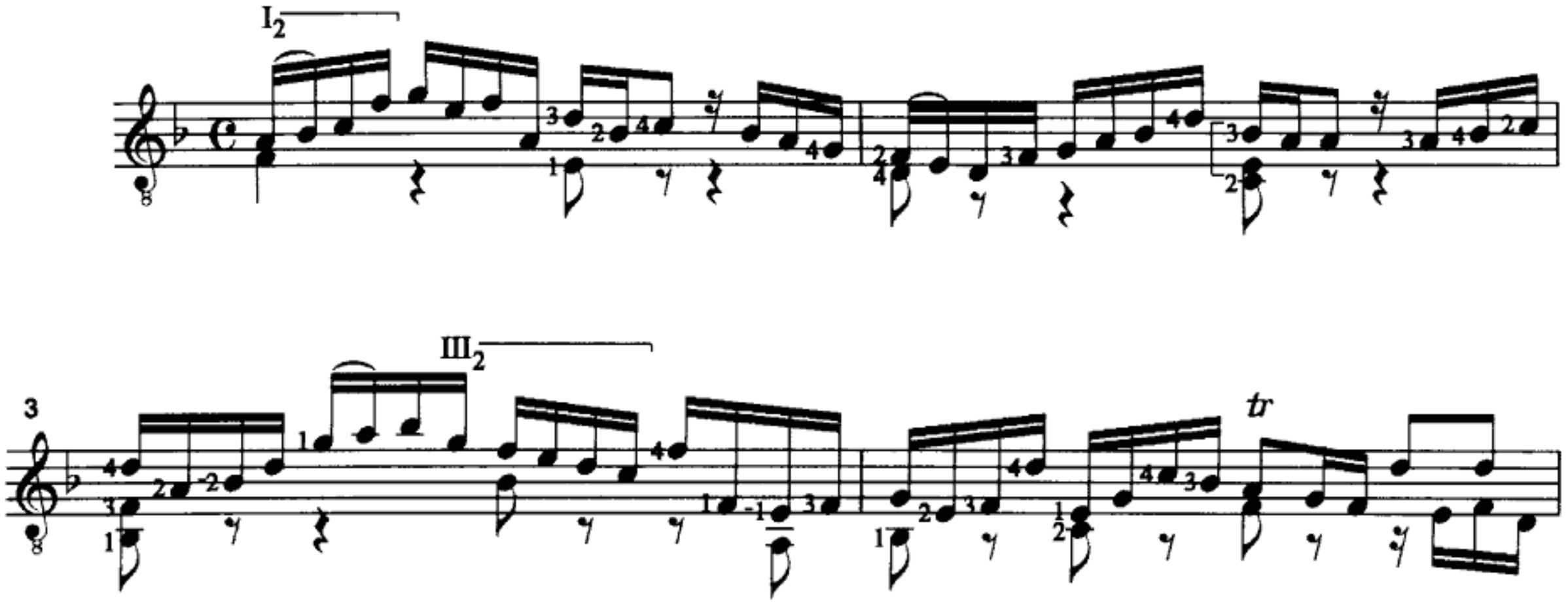


LARGO

Violin Sonata No.3

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



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11

III 3

13

III

III

III

15

③

V

③

17

tr

⑤

19

⑤

④

20

I

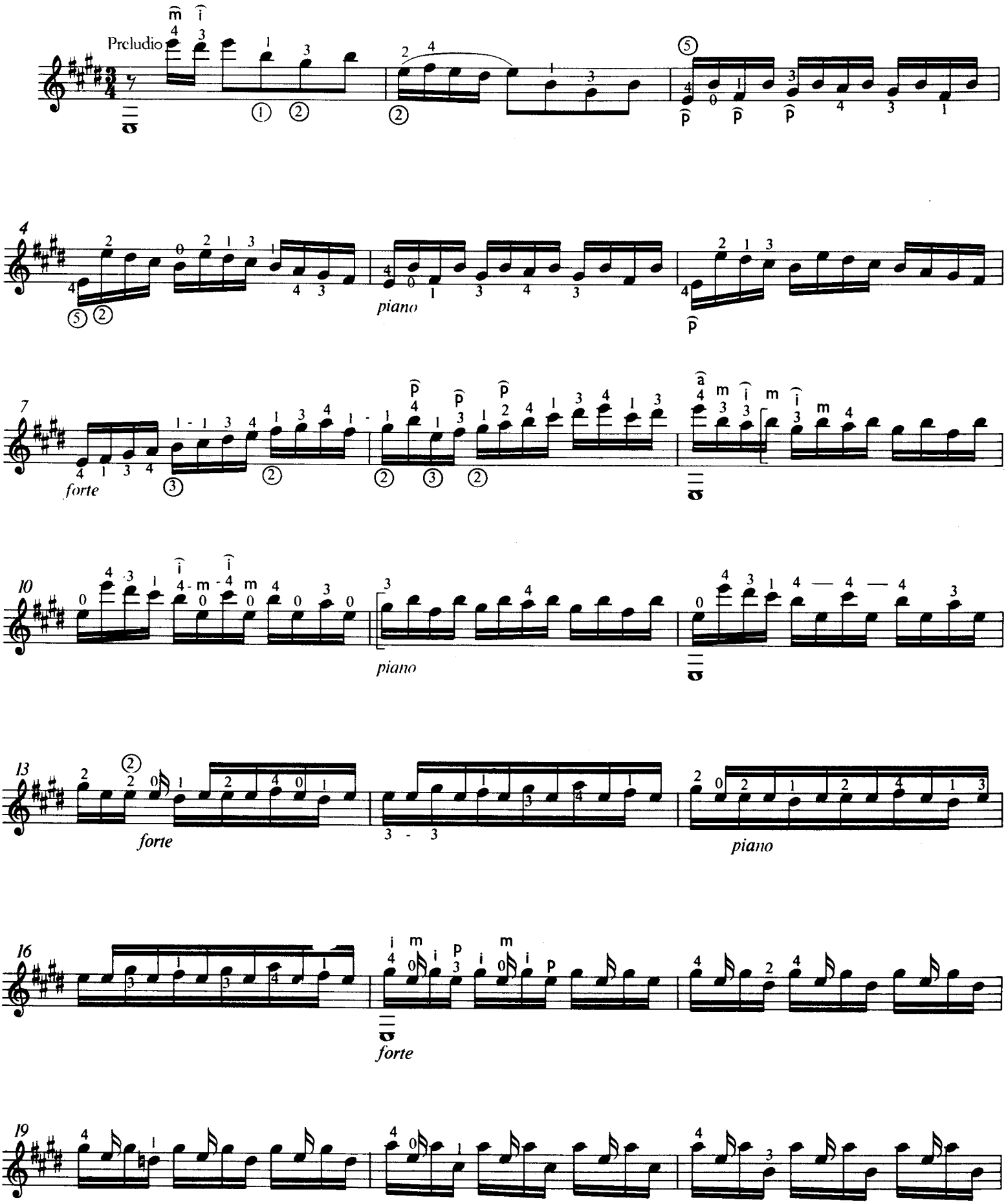
IV 3

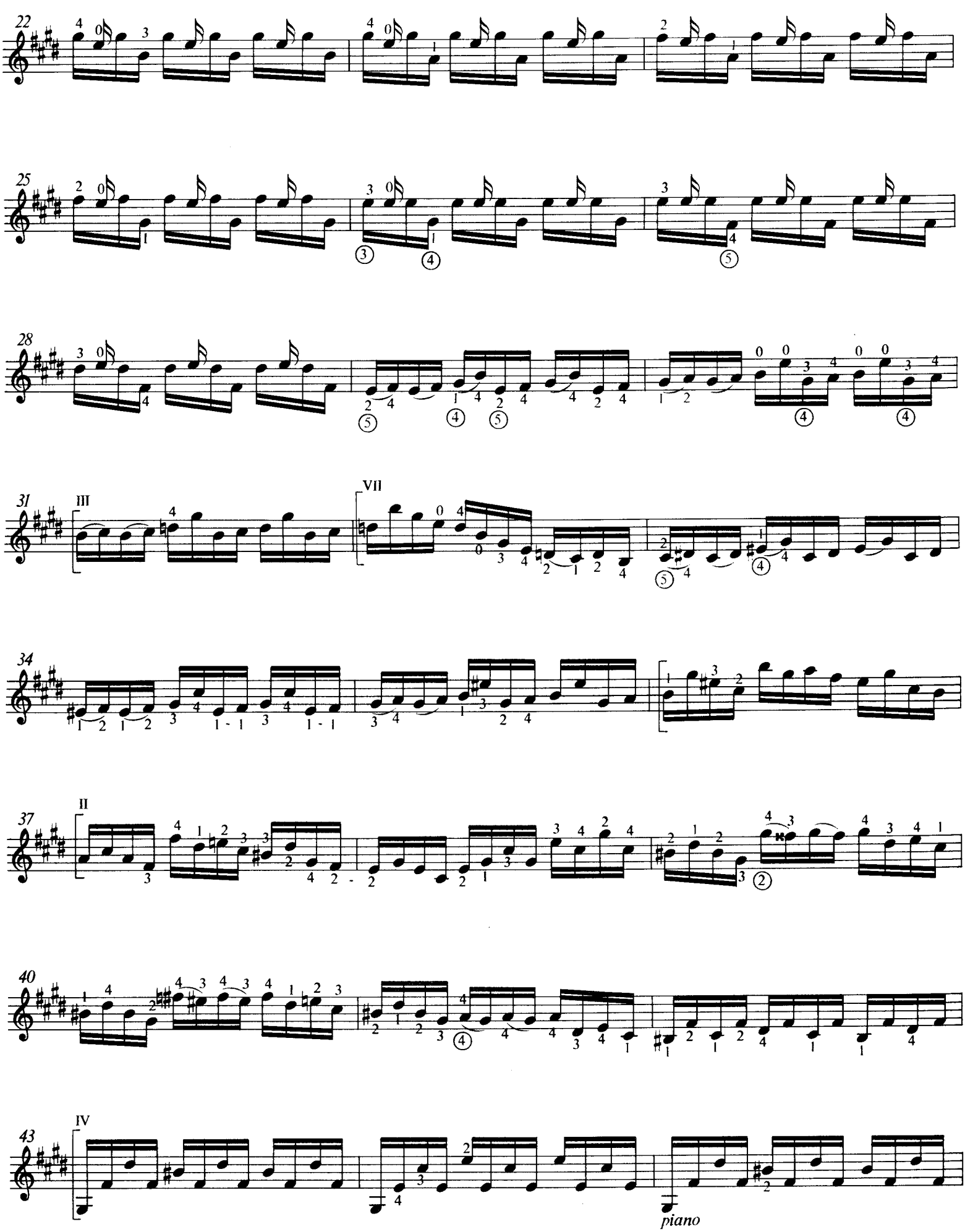
V 3

tr

④

PARTITA III

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31
III
VII
34
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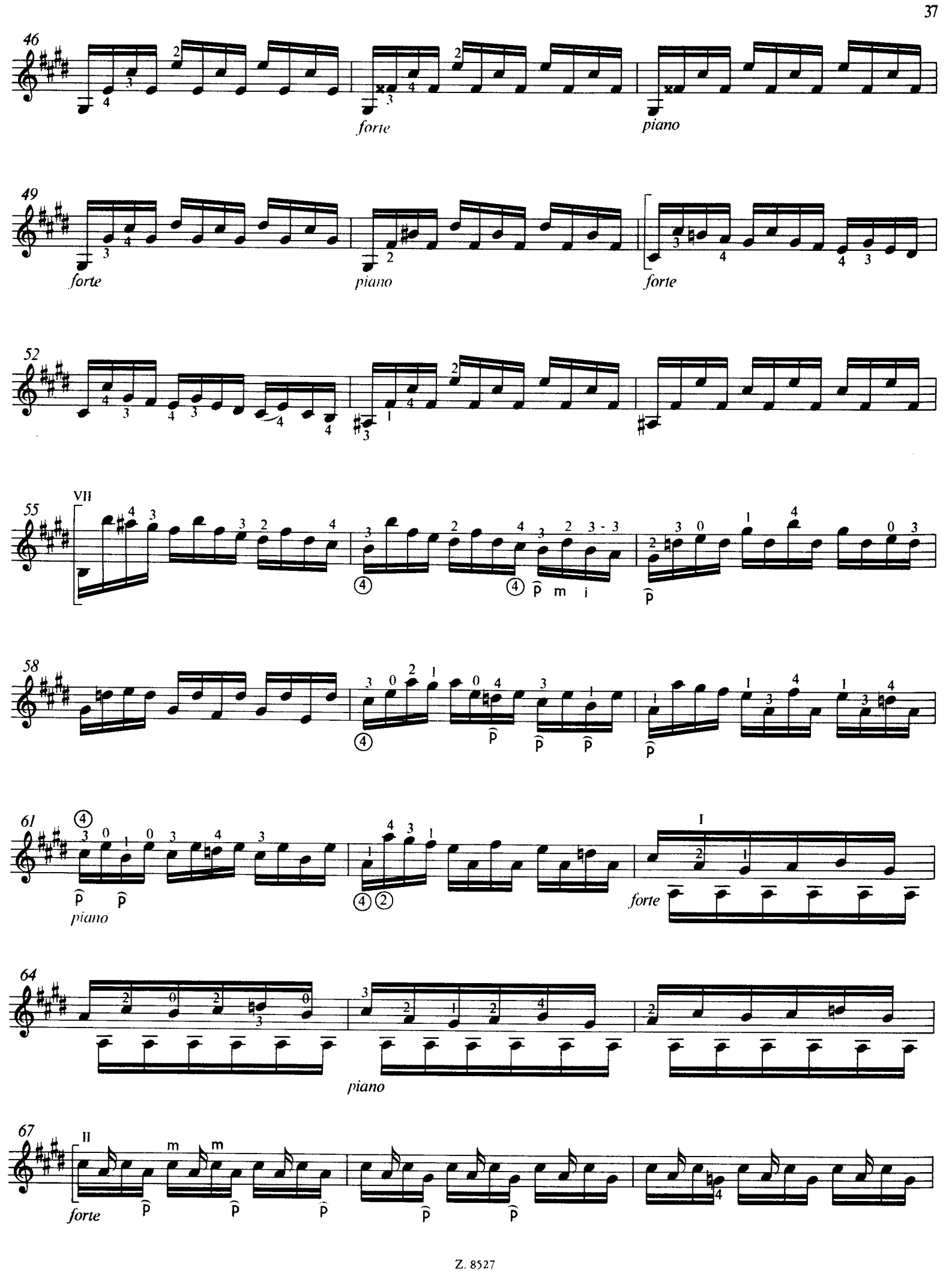
II
40
43
IV
piano


46
forte
piano
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forte
piano
forte
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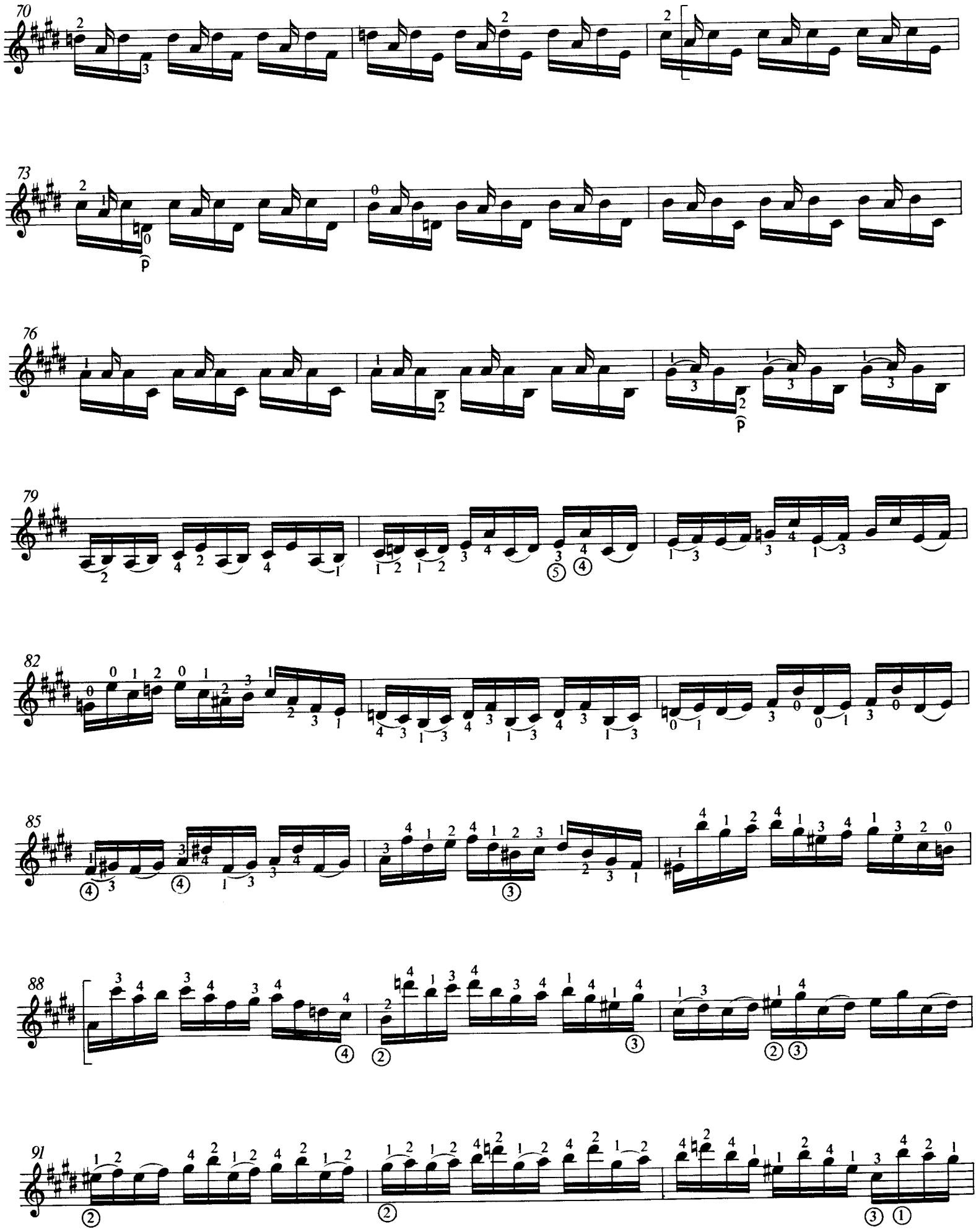
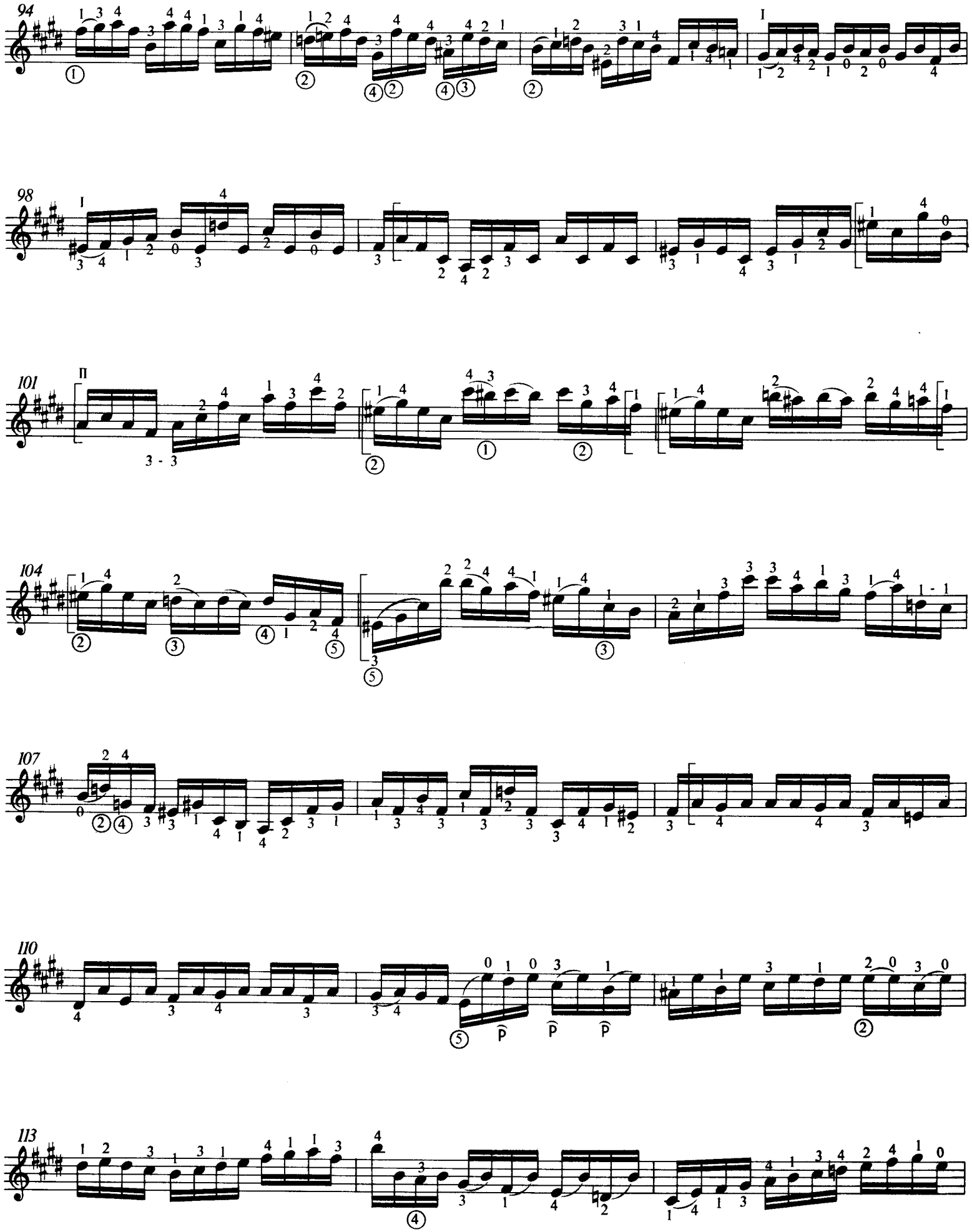
55
VII
58
61
piano
forte
64
piano
67
II
forte

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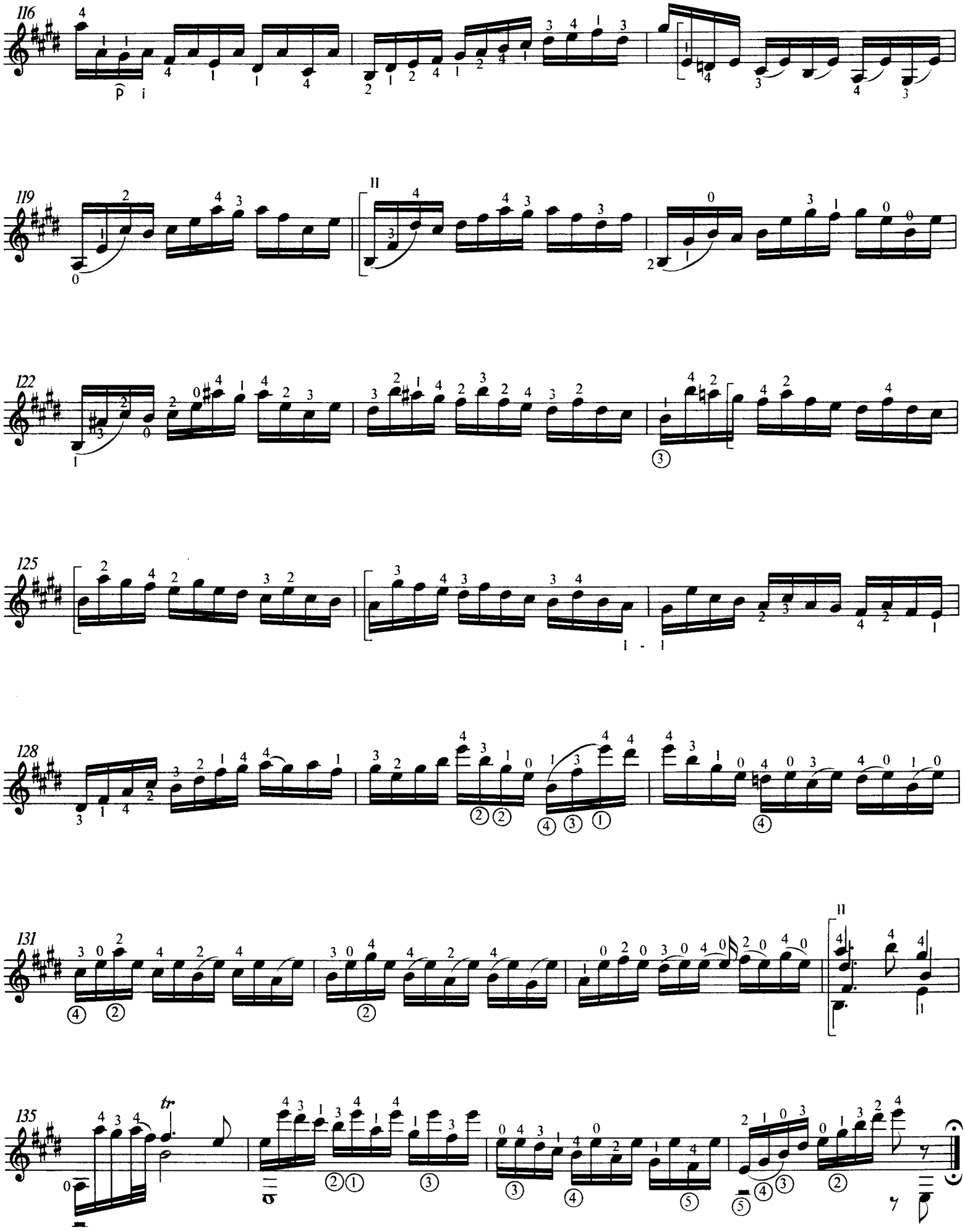
116
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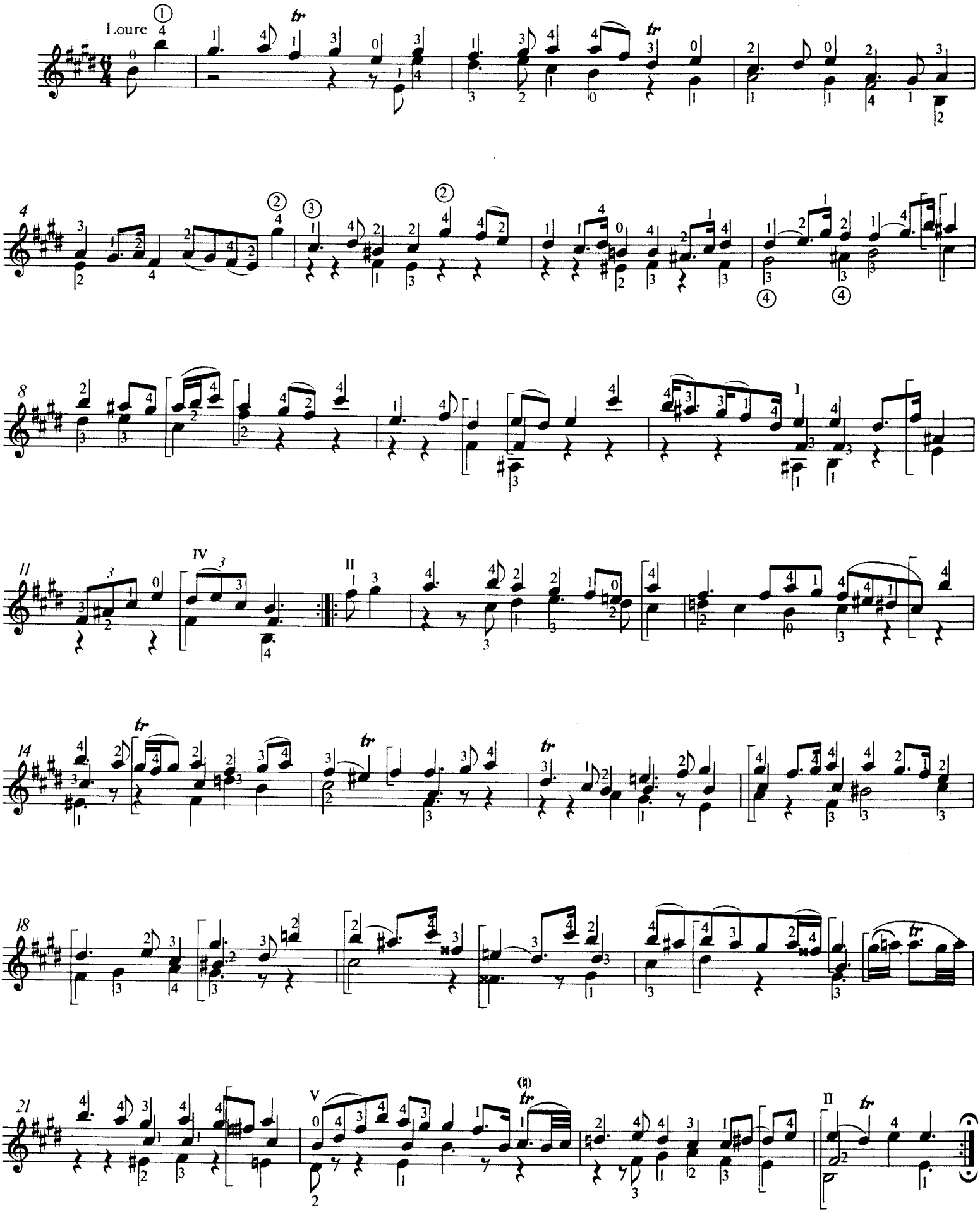
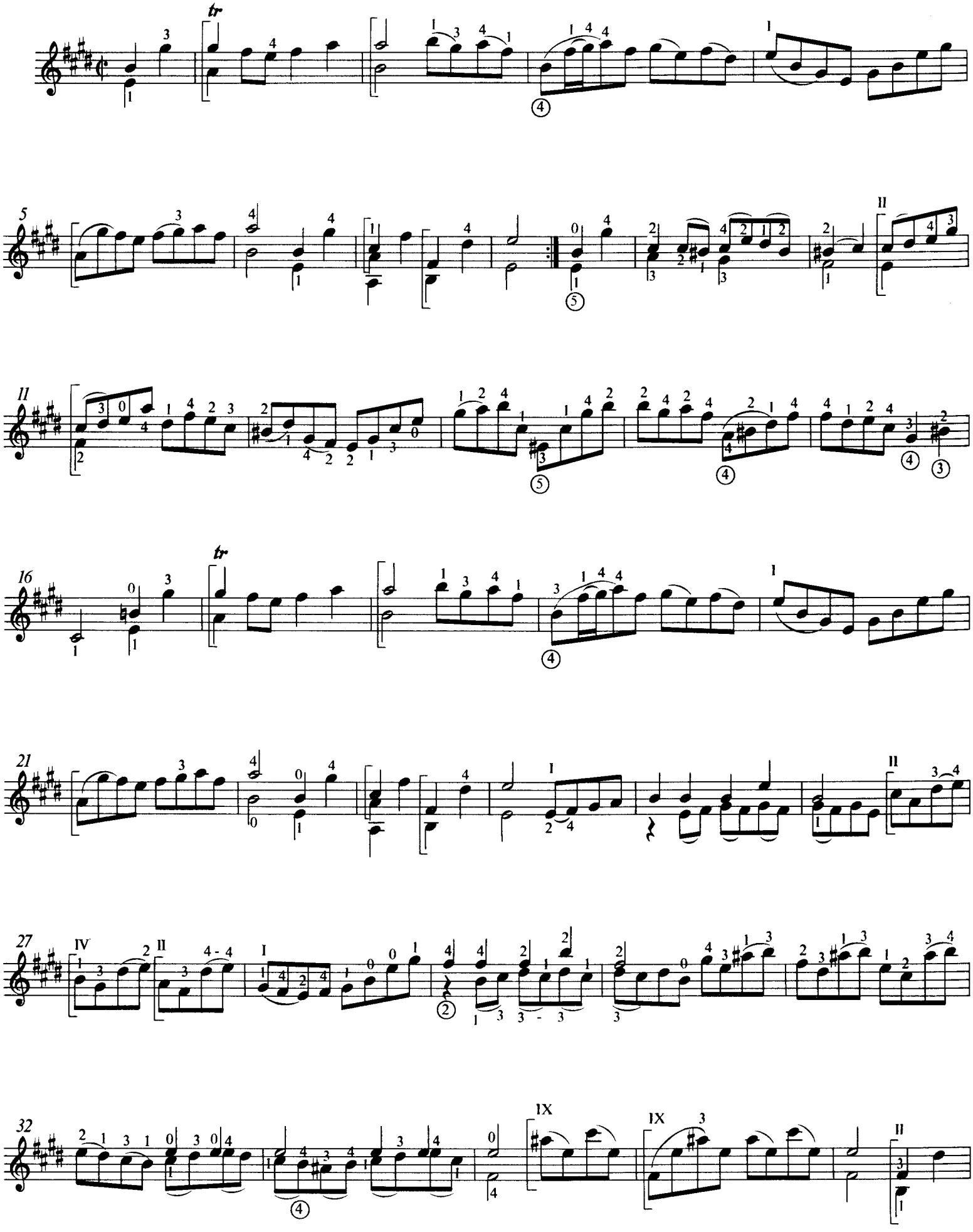
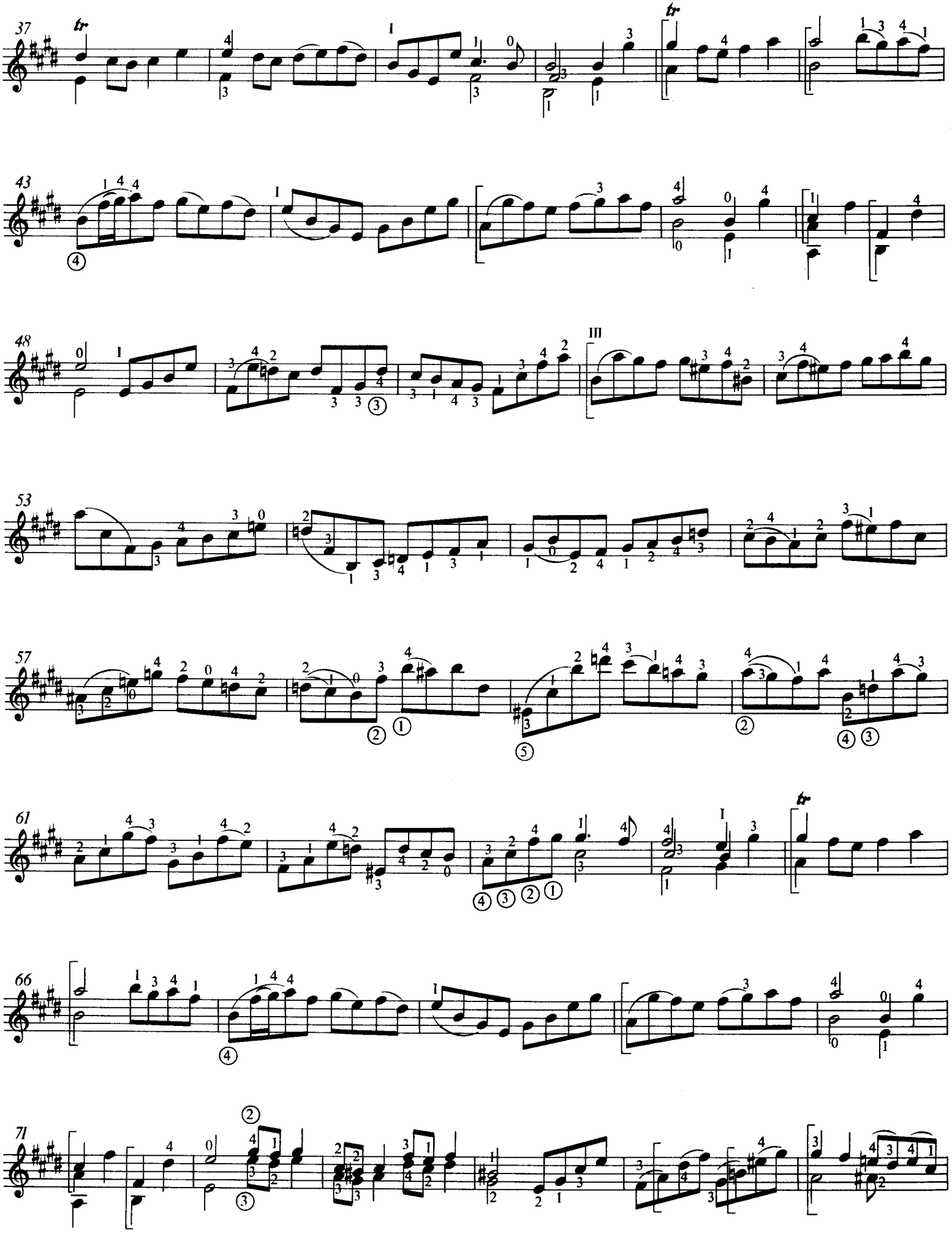
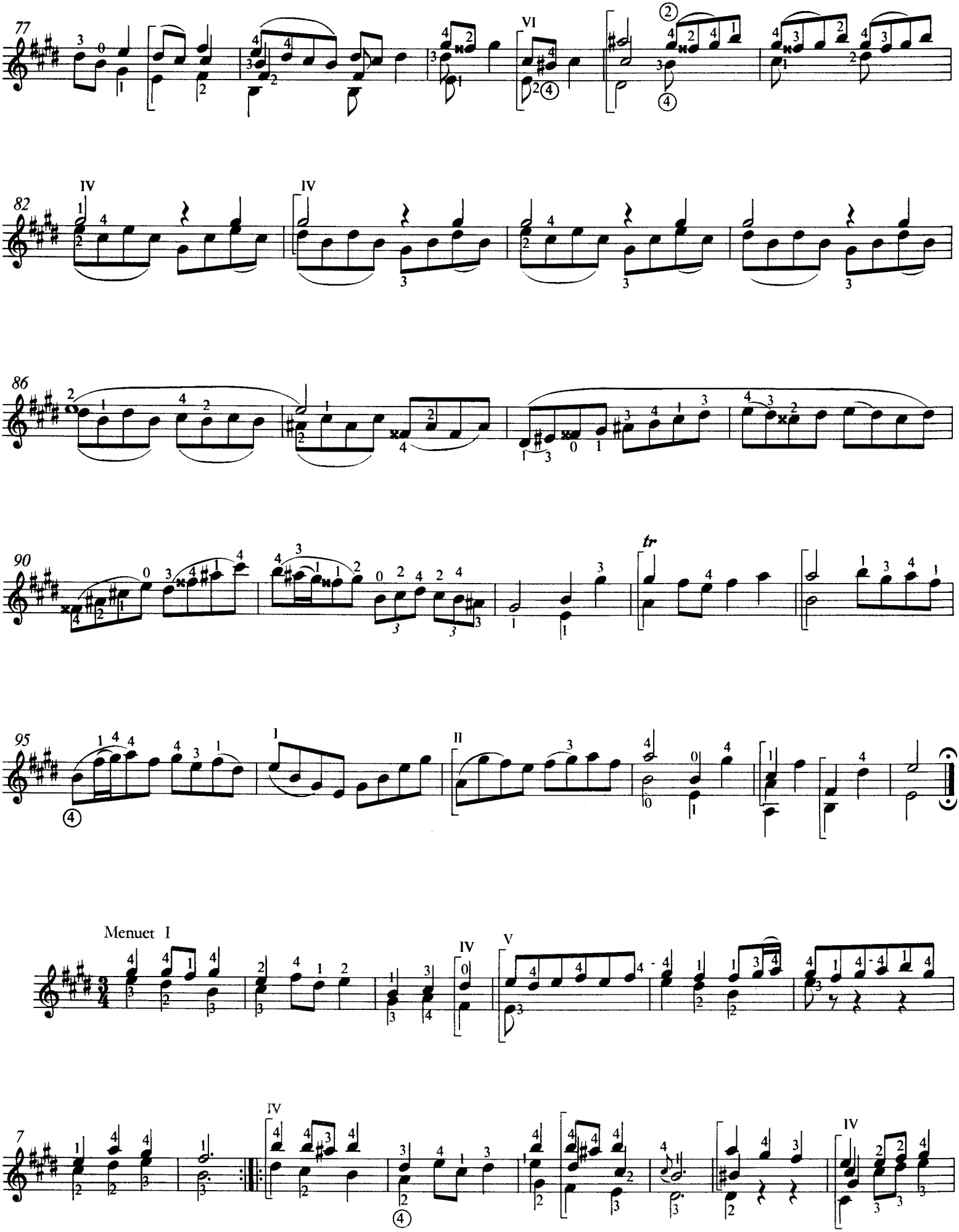
131
135
tr

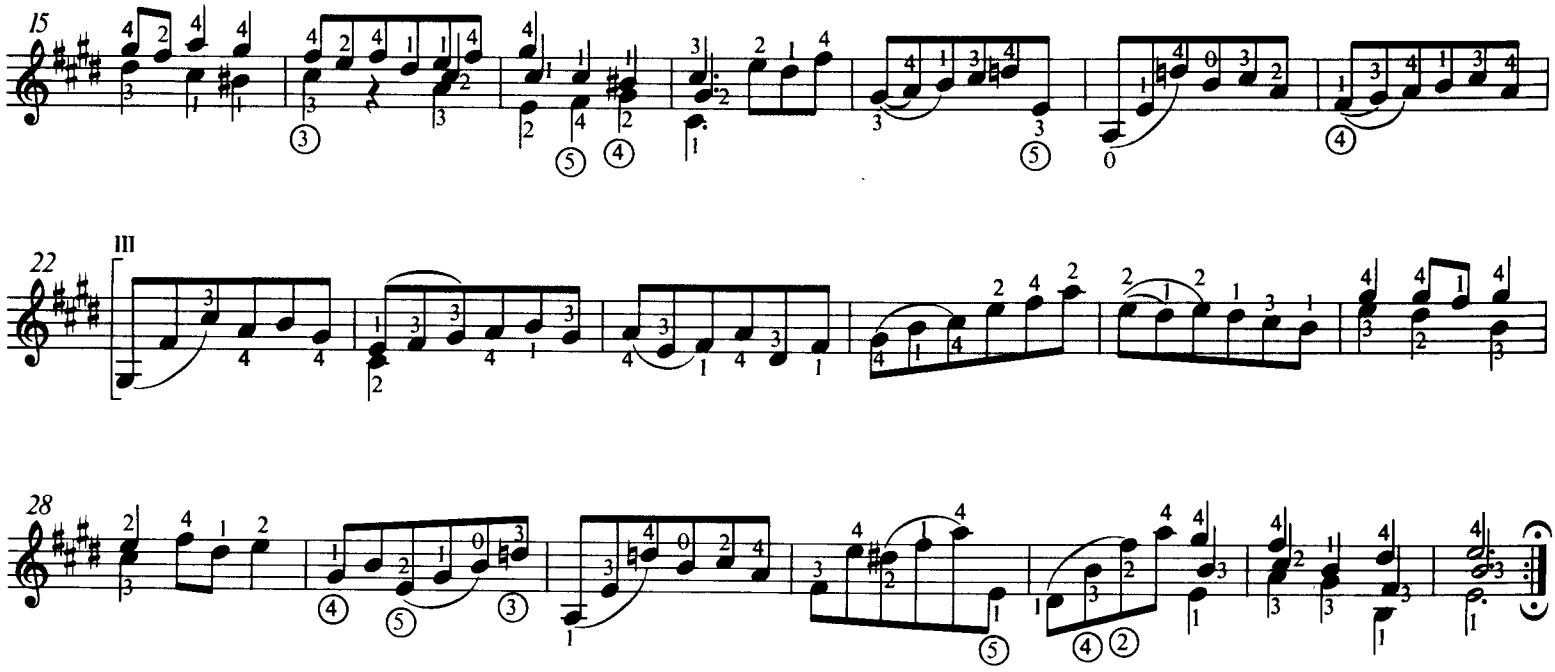

Loure
tr
4
8
11
14
18
21
I
II
IV
V

Gavotte en Rondeau

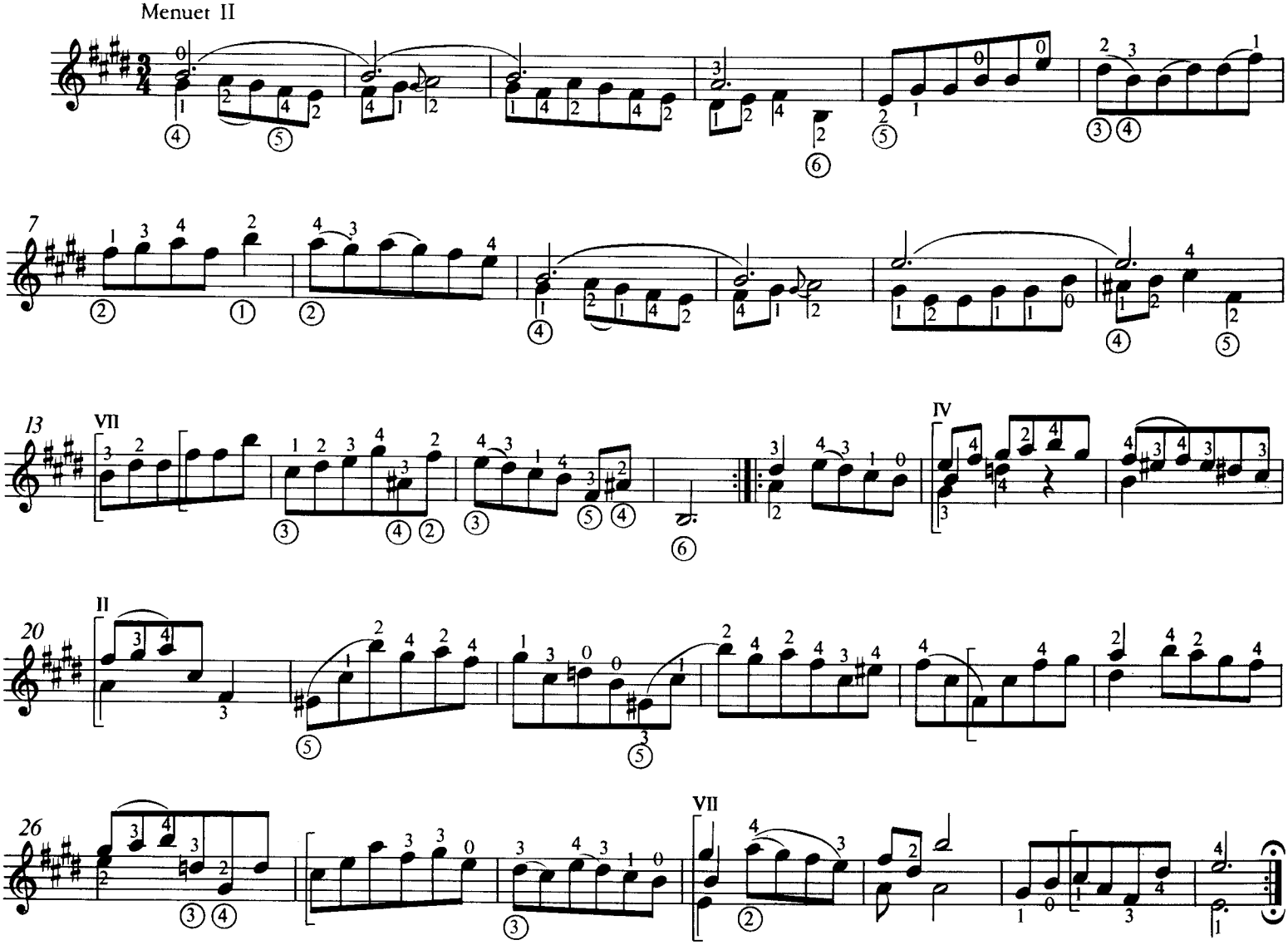


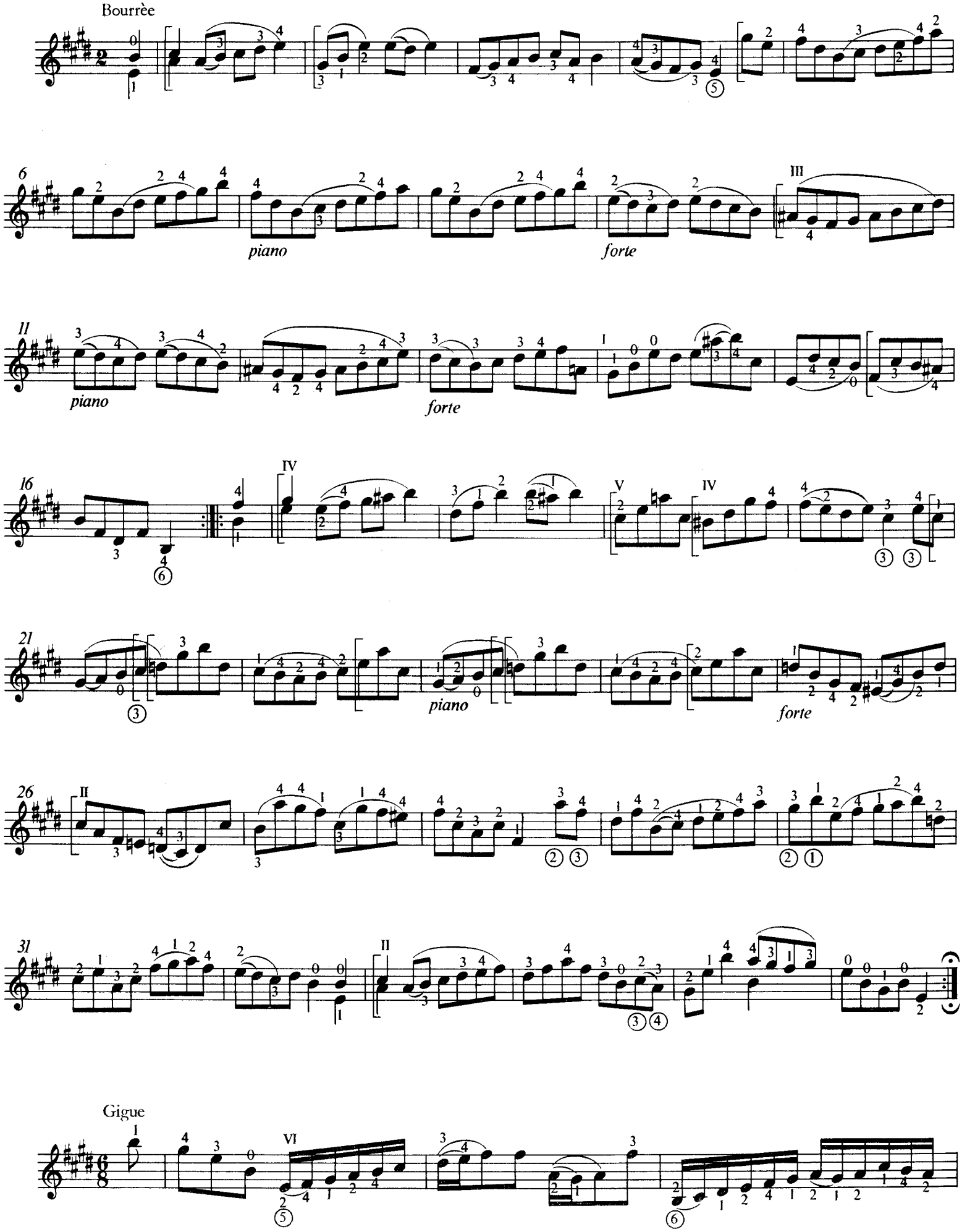


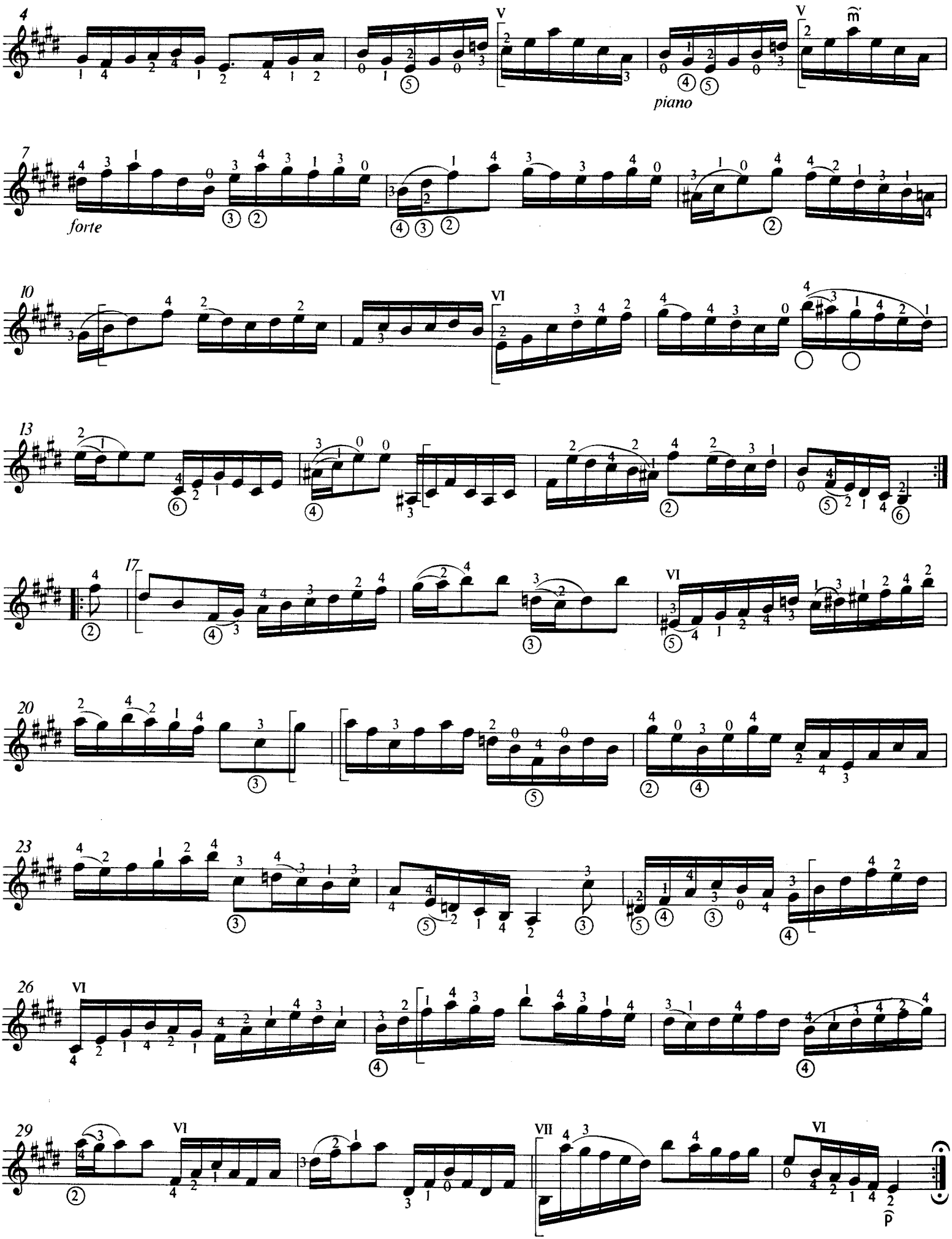

77
VI
82
IV
IV
86
90
tr
95
I
II
Menuet I
IV
V
7
IV
IV



Menuet II




Bourrèe
piano
forte
piano
forte
piano
forte
Gigue


4
V
V
piano
7
forte
10
VI
13
17
VI
20
23
26
VI
29
VI
VII
VI
Z. 8527

ГАВОТ

И. С. БАХ

Переложение А. Сеговии

Allegro

IX II IV II

II VII

II IV

II IV II

V II IV

IV

II II IV

II

II IV II

IV II

IV

III VI IV

VII

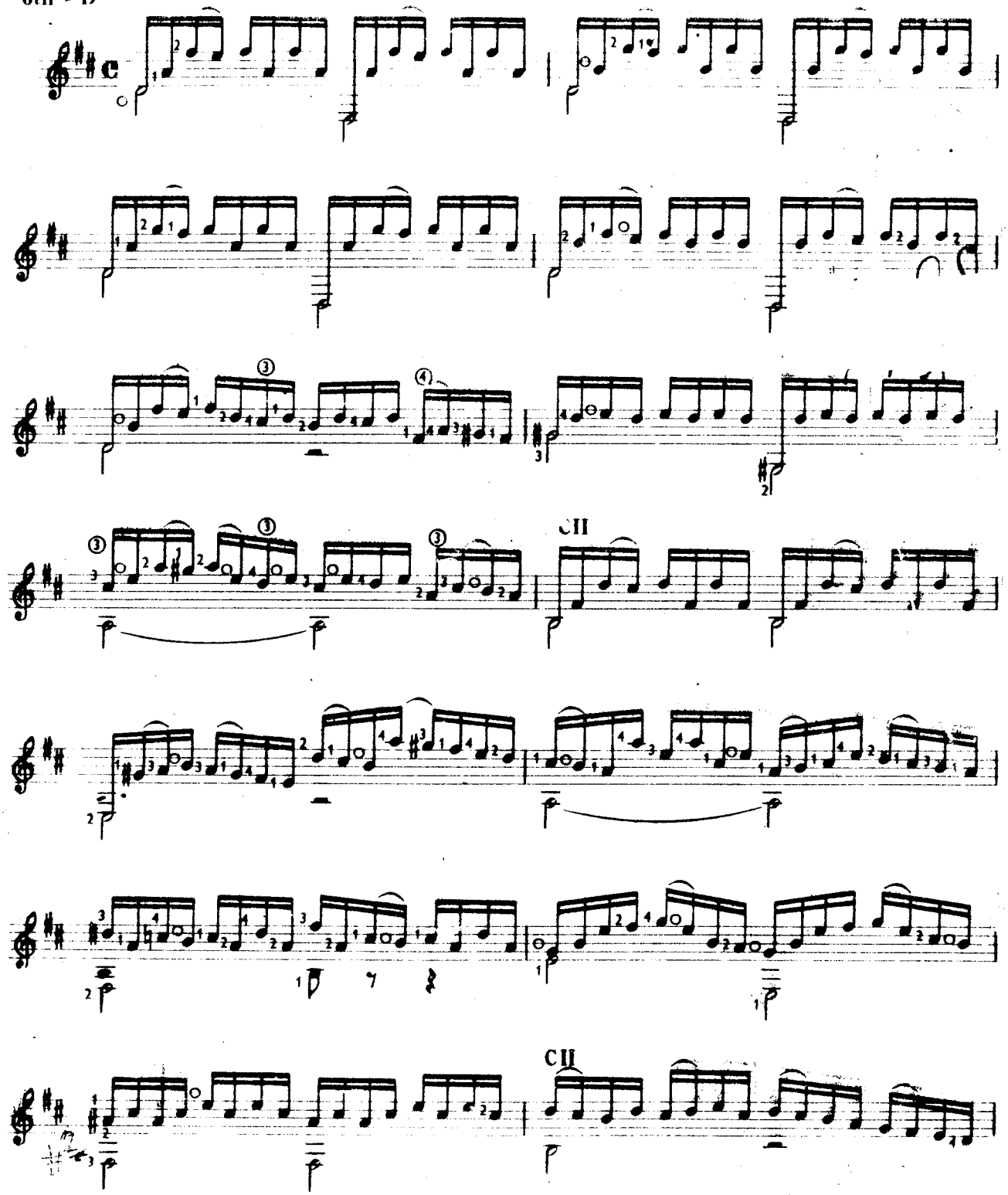
'CELLO SUITE No I

Arranged for Guitar
by JOHN W. DUARTE

J. S. BACH

I. Prelude

6th = D



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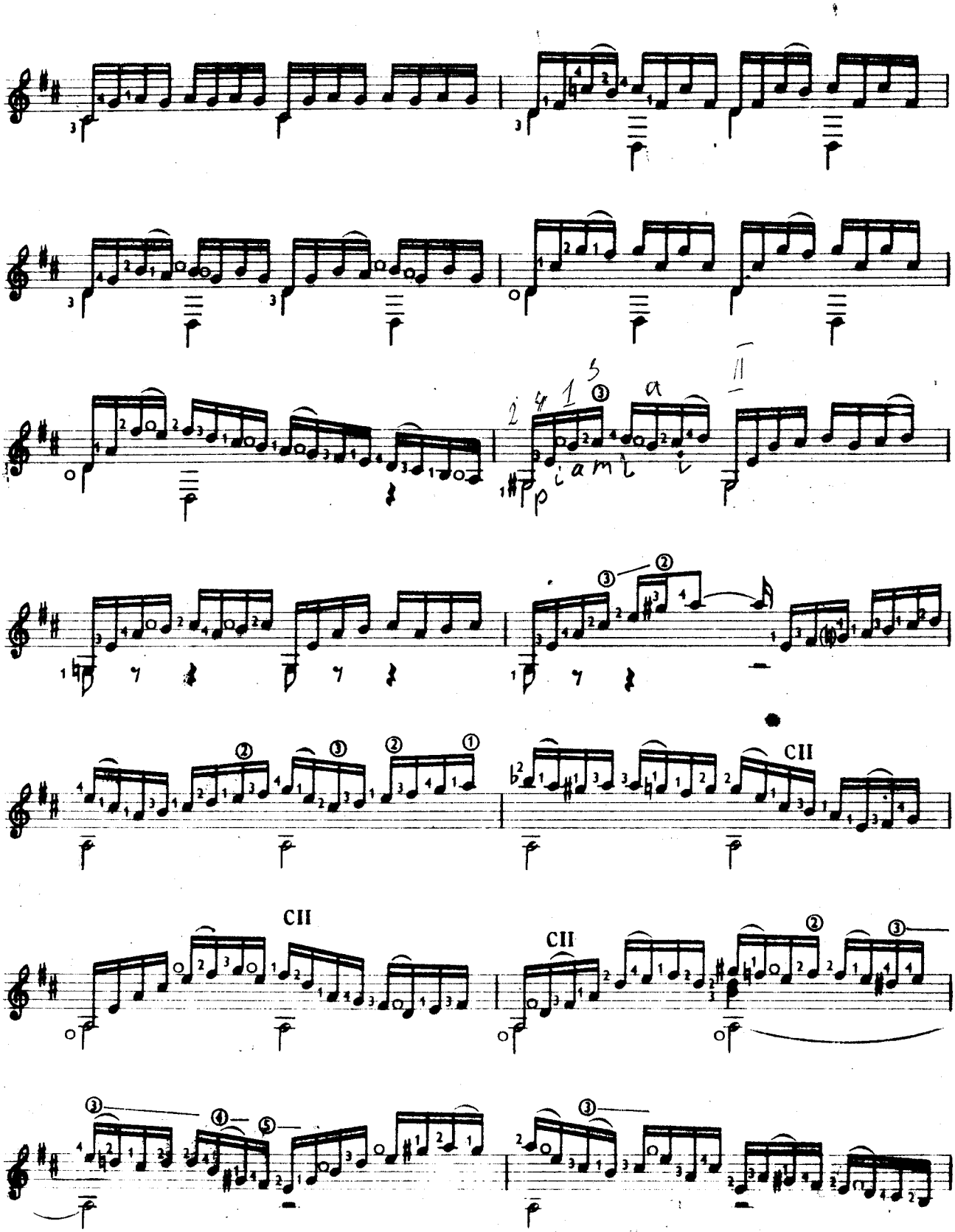
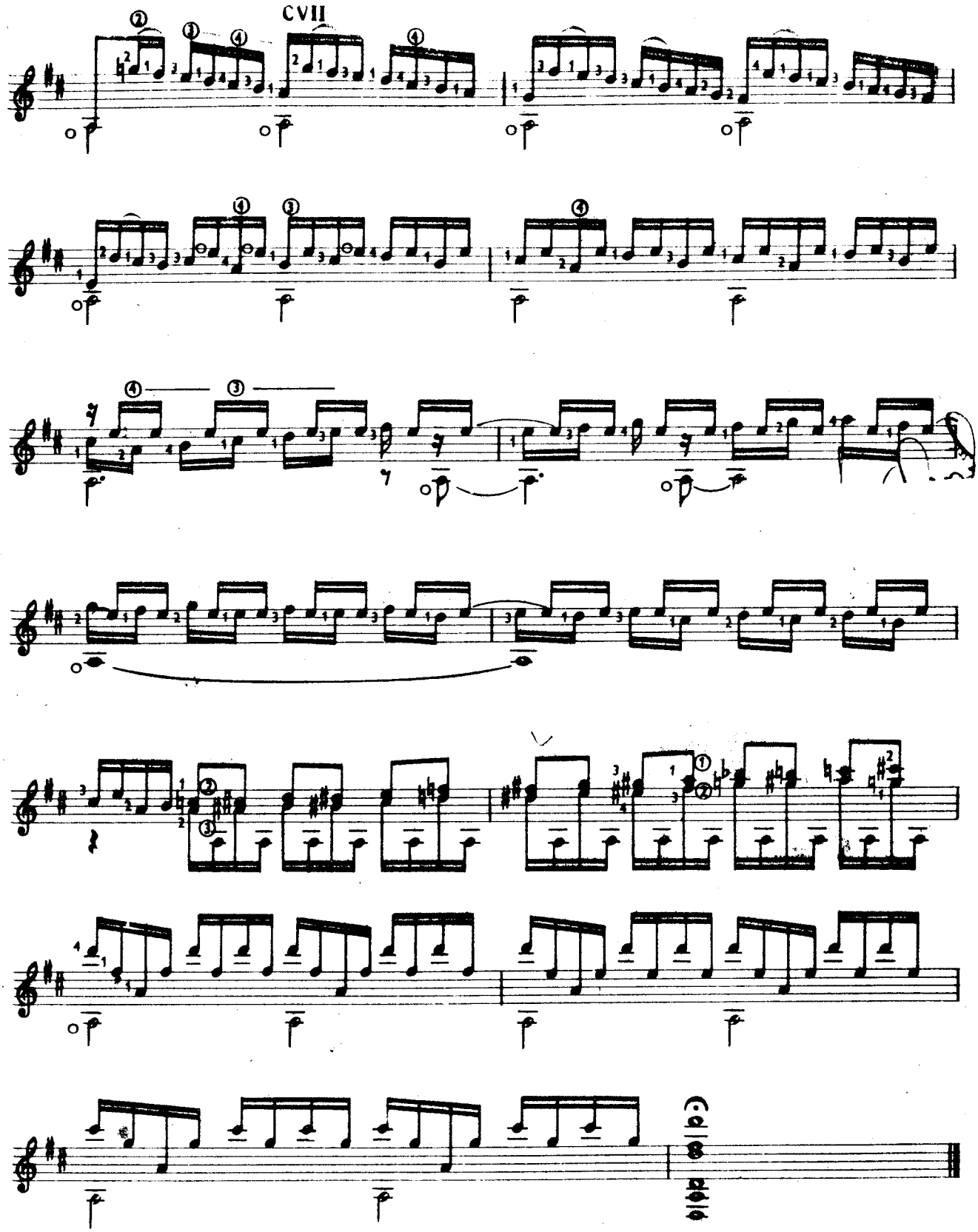
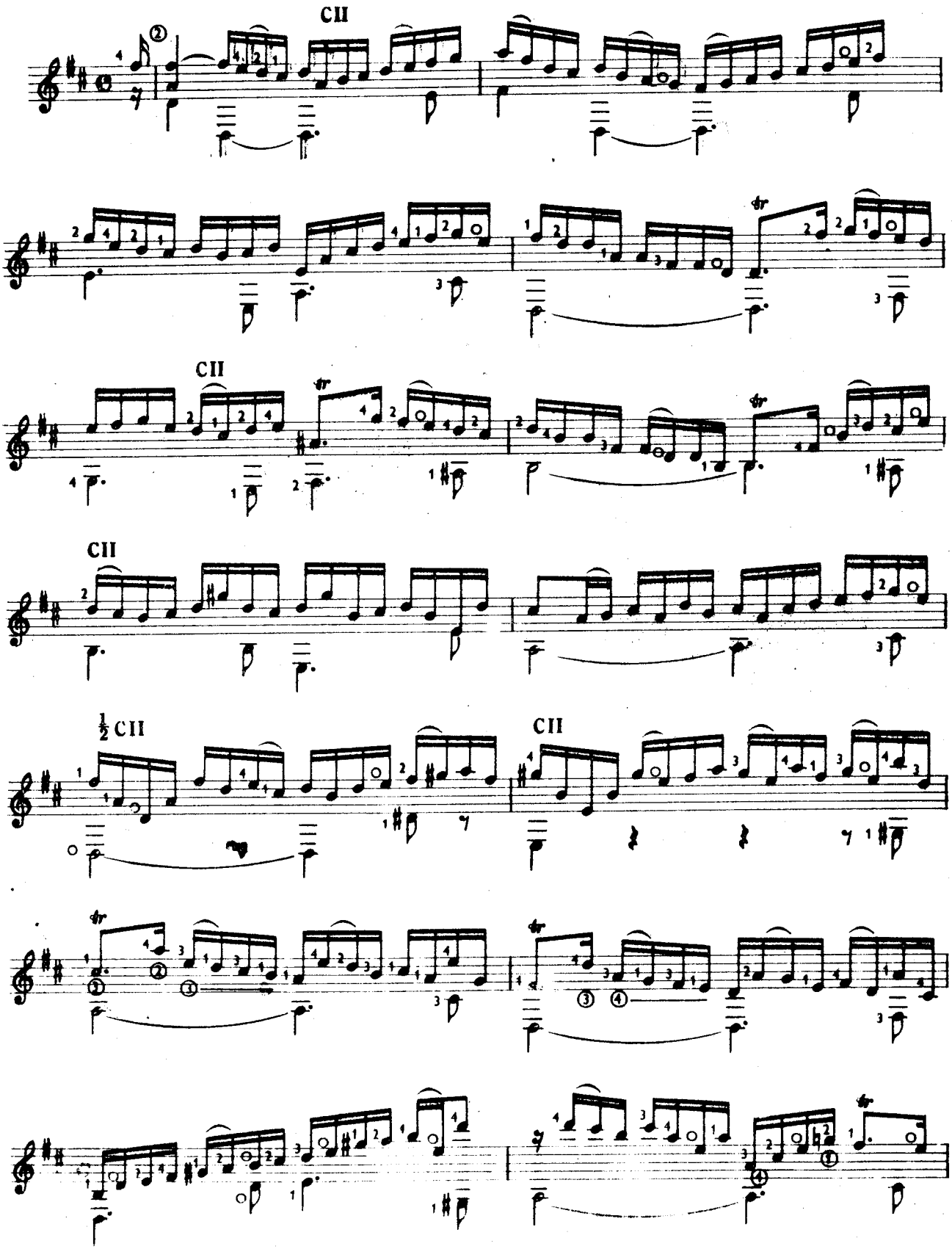
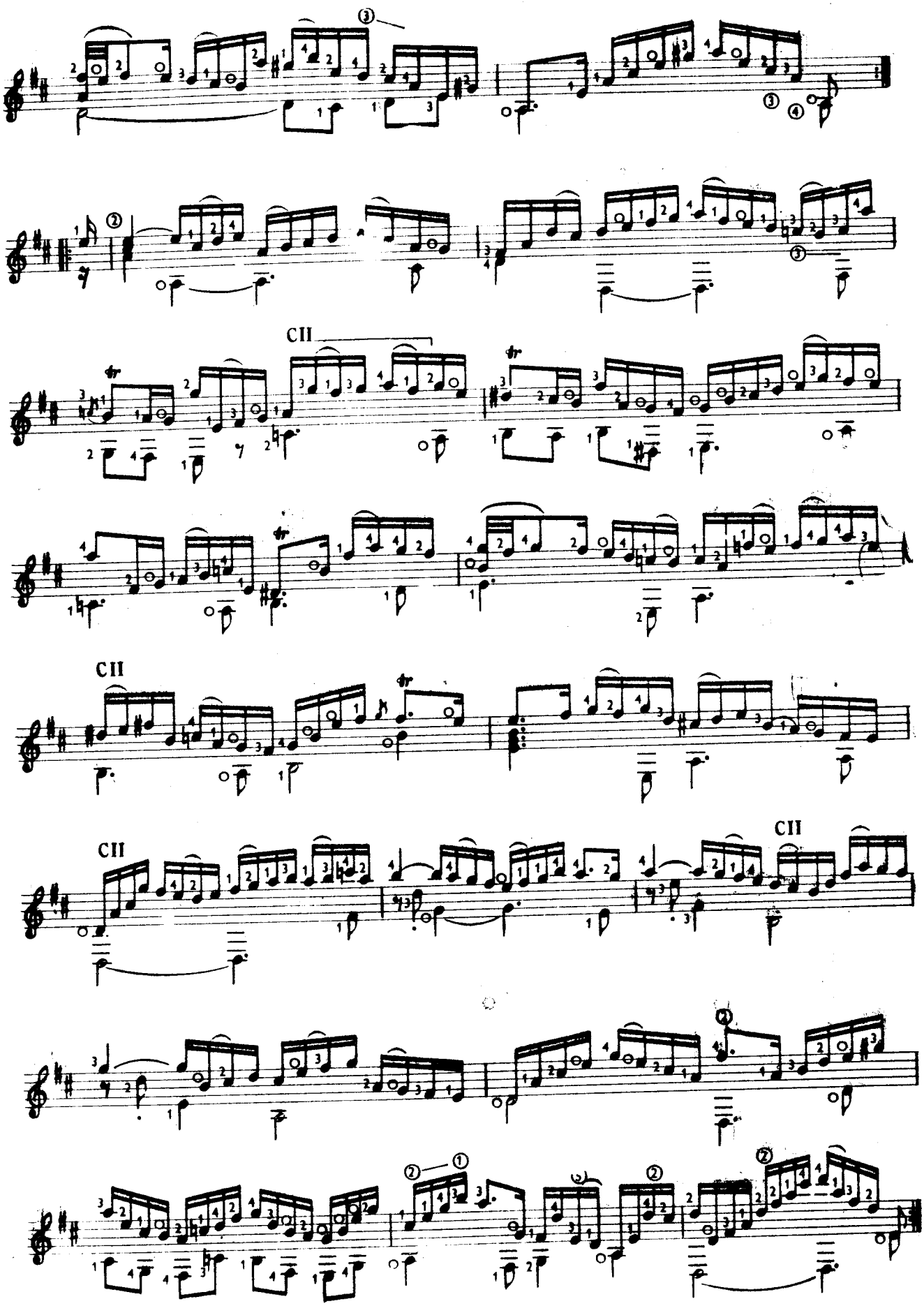

p i a m i
CII
CII
CII

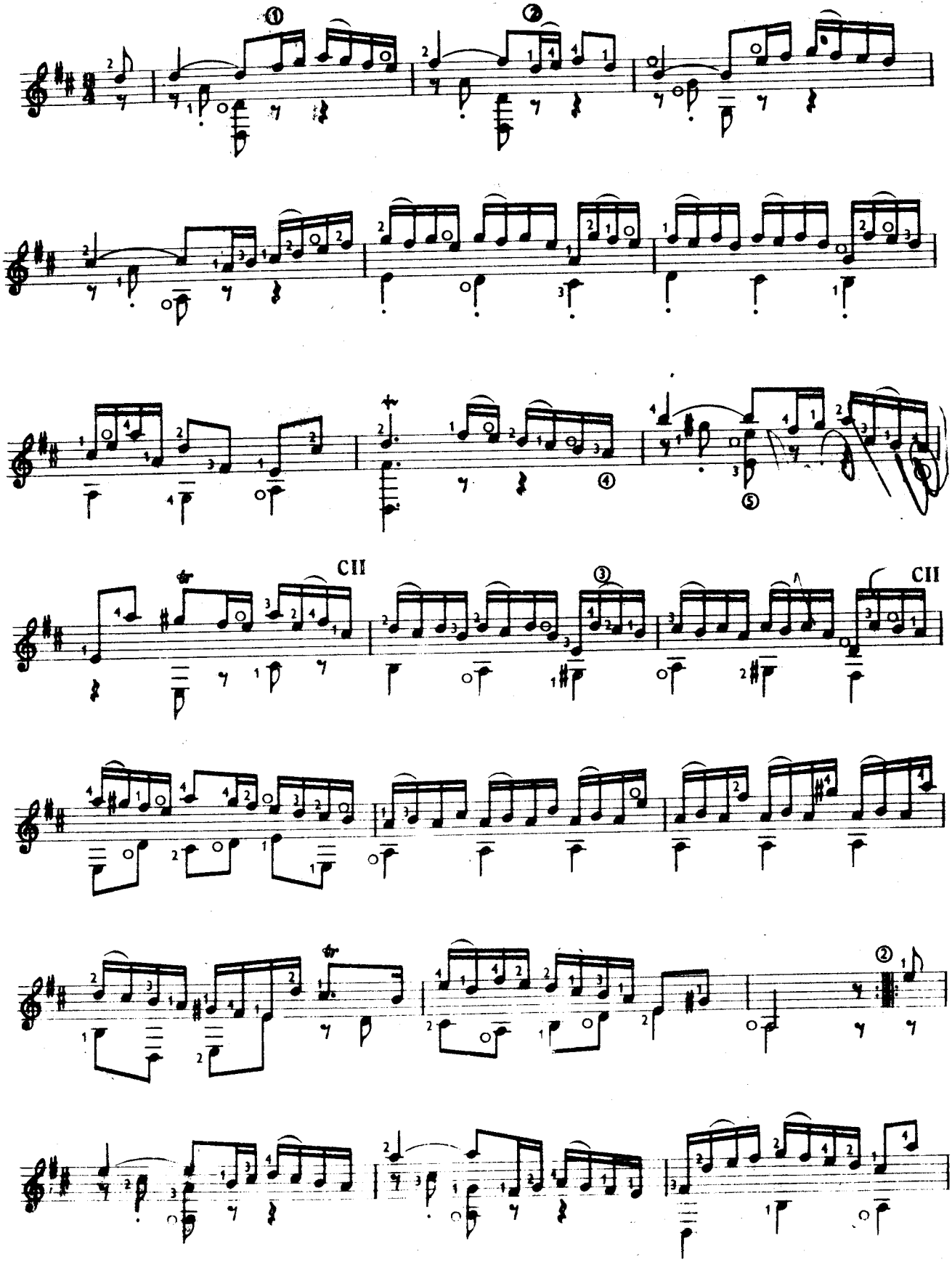

CVII

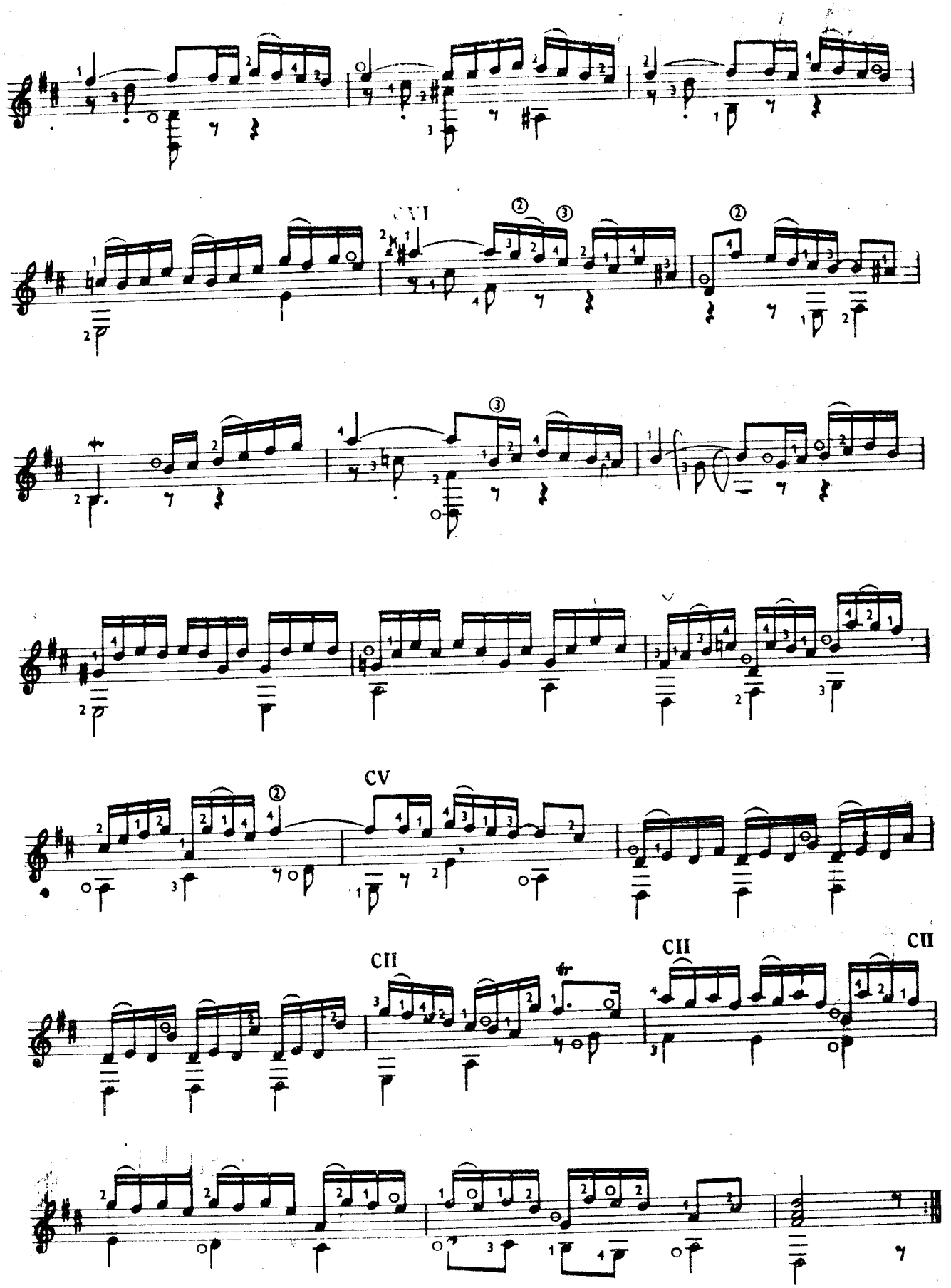
II. Allemande



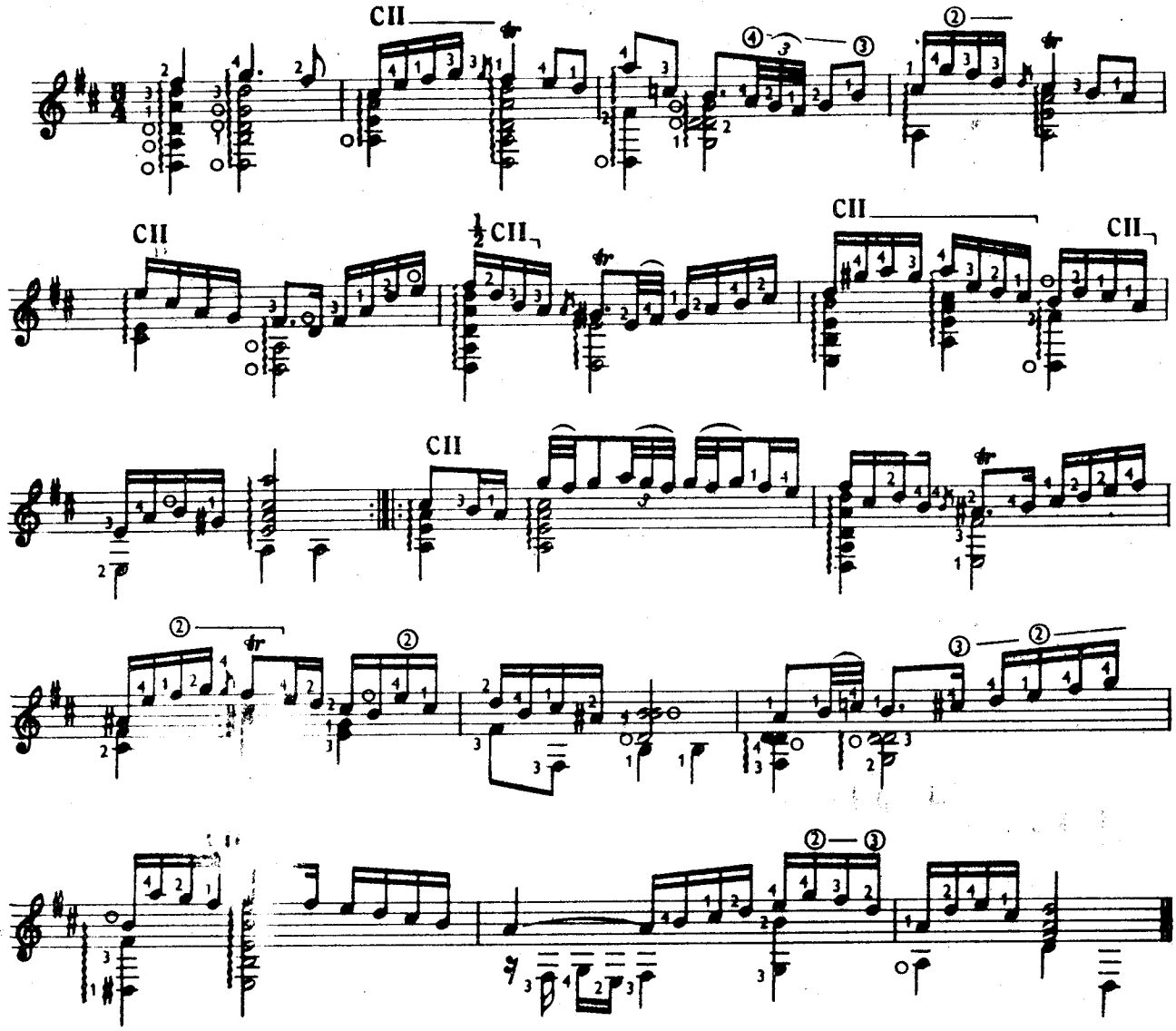

CII
CII
CII
CII

III. Courante

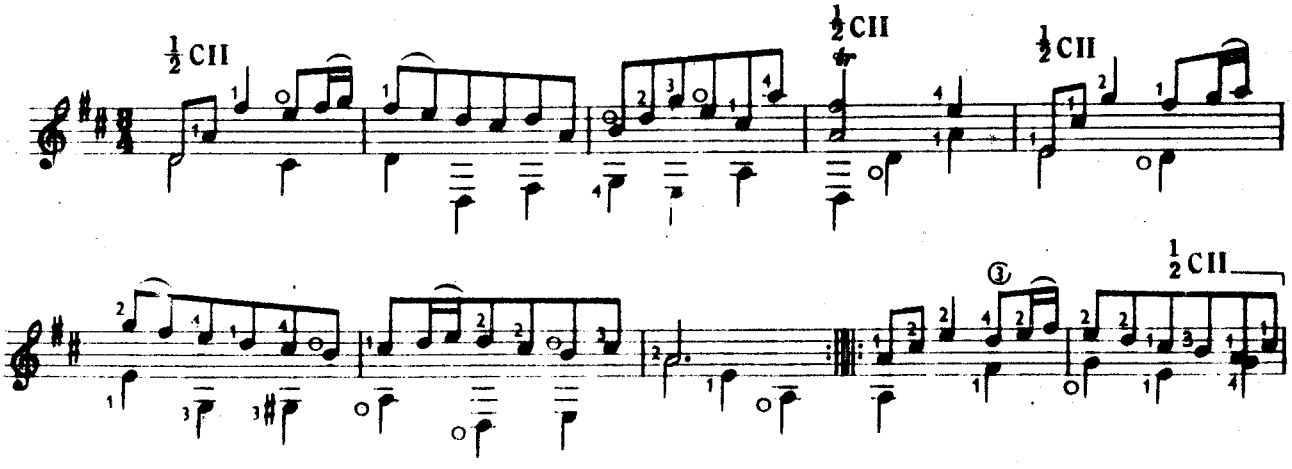


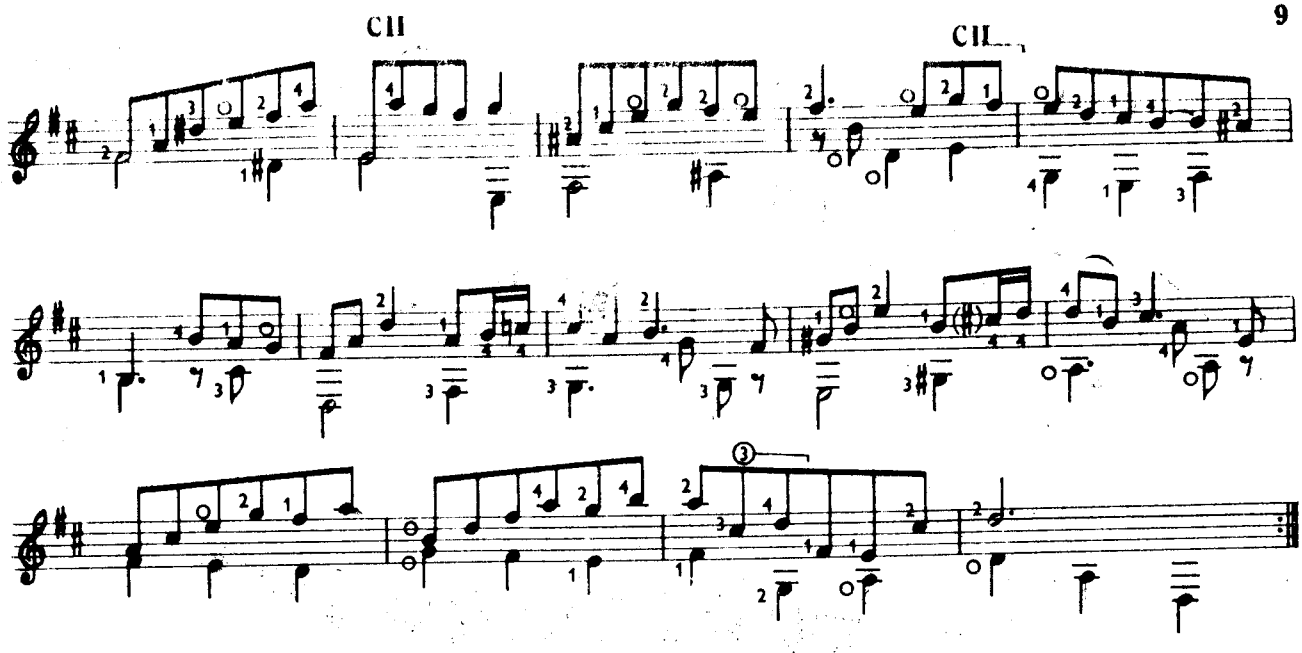

CVI
CV
CII
CII
CII

IV. Sarabande

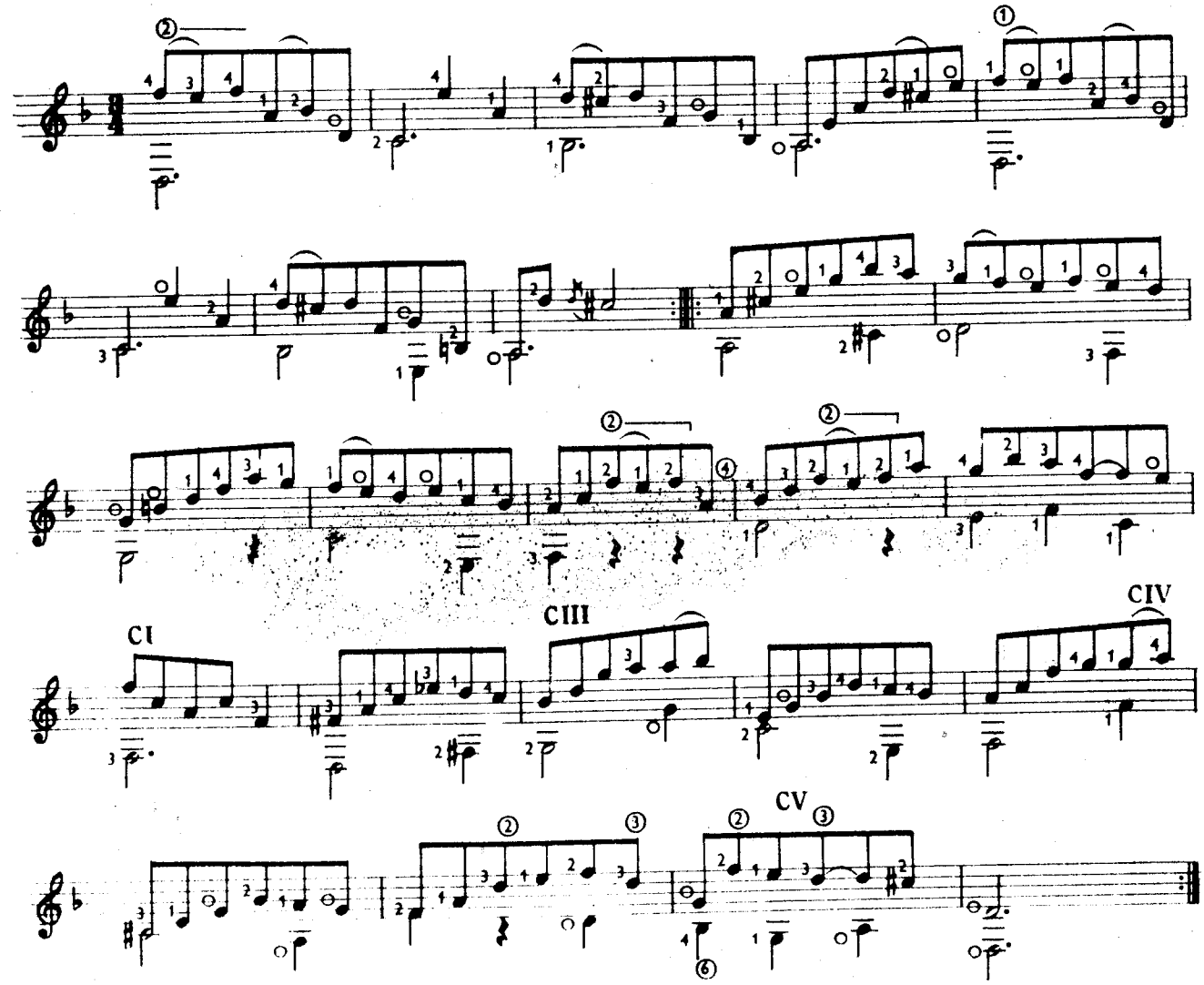


V. Minuet I.



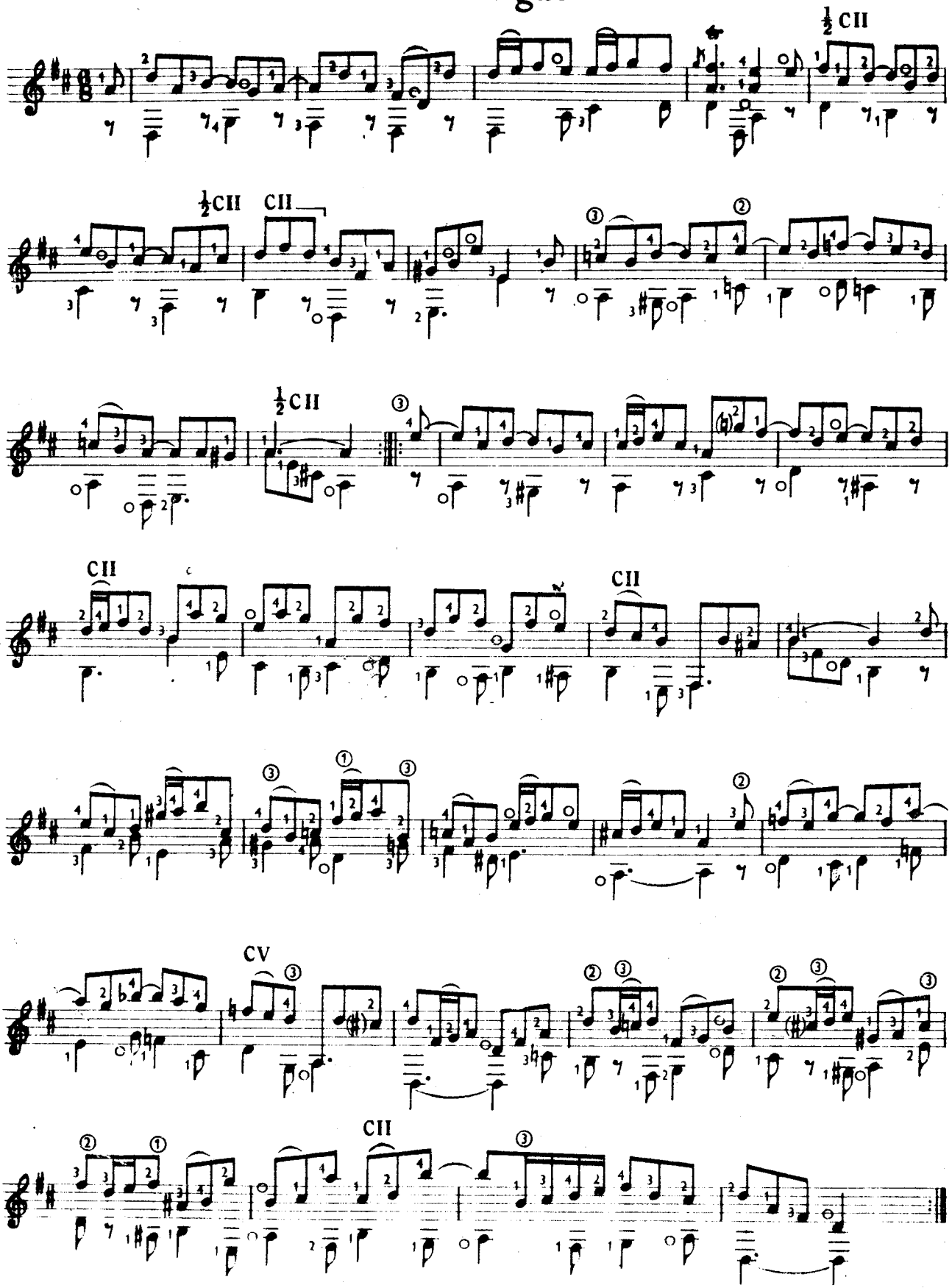


Minuet II.



Segue Minuet I senza ripetizione

VI. Gigue



Printed in England

JOH. SEB. BACH

SUITE NR. 1

Guitar solo

(Original for cello)

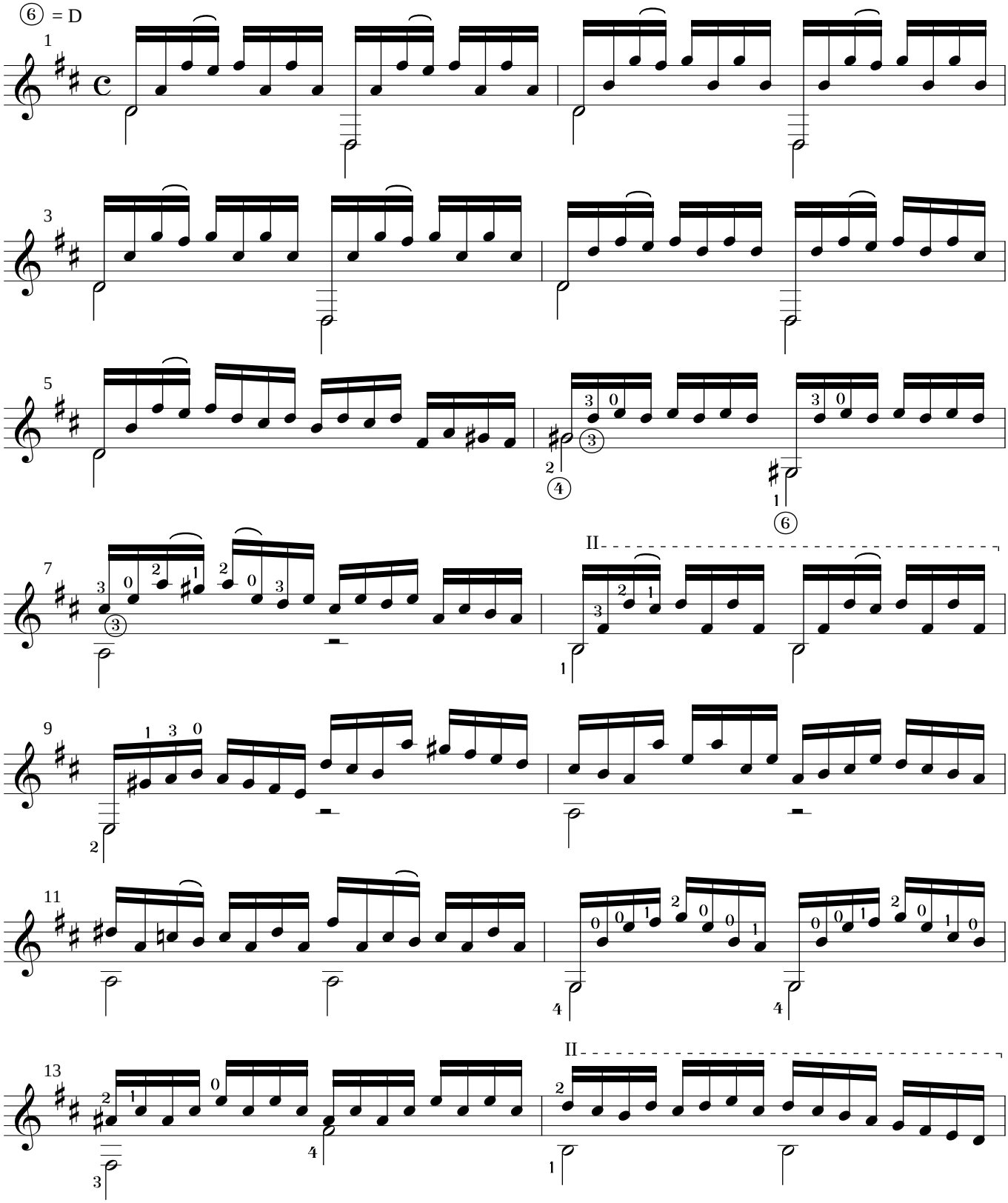
Revised and fingered
by
Eythor Thorlaksson

The Guitar School - Iceland
www.eythorsson.com.

SVÍTA NR. 1

PRELÚDÍA

Joh. Seb. Bach



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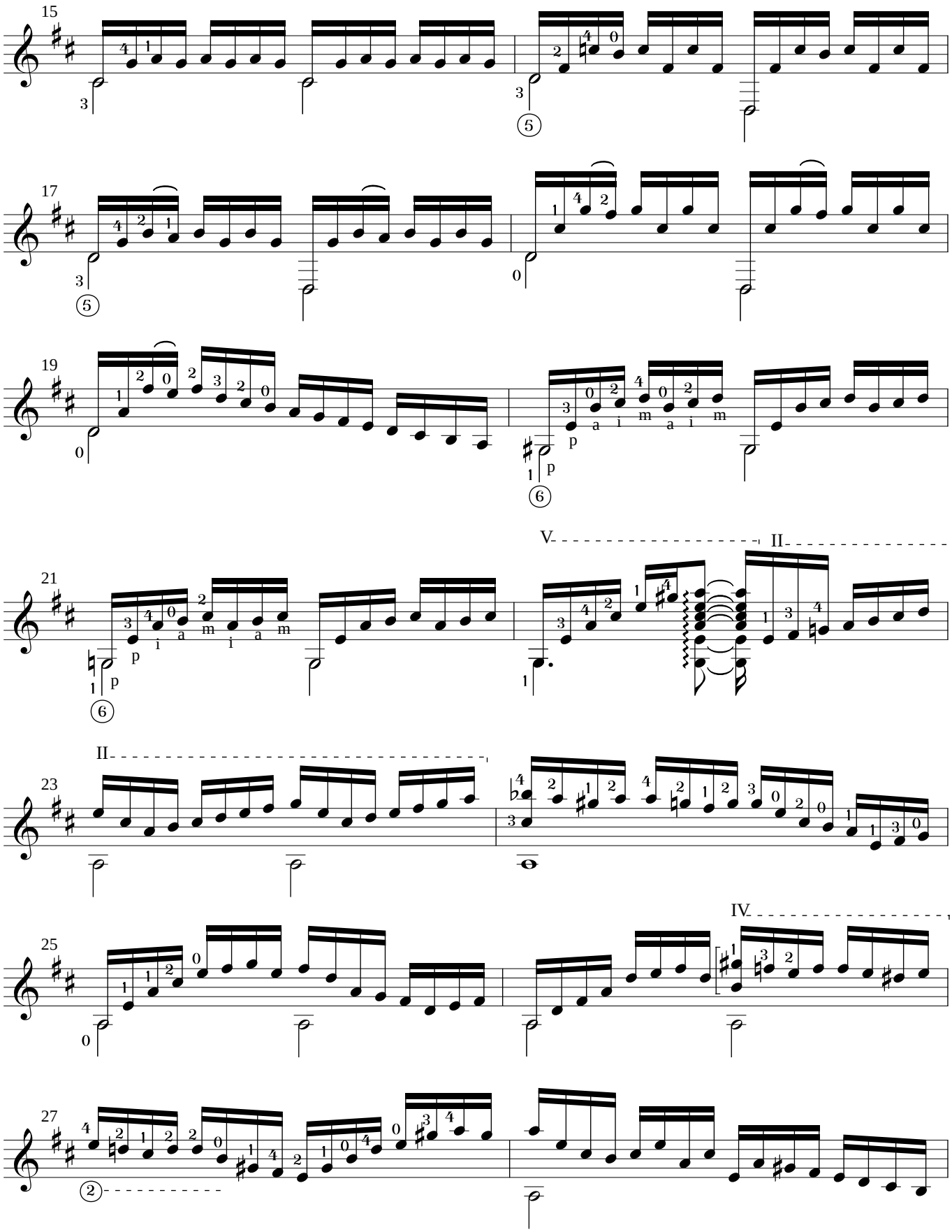
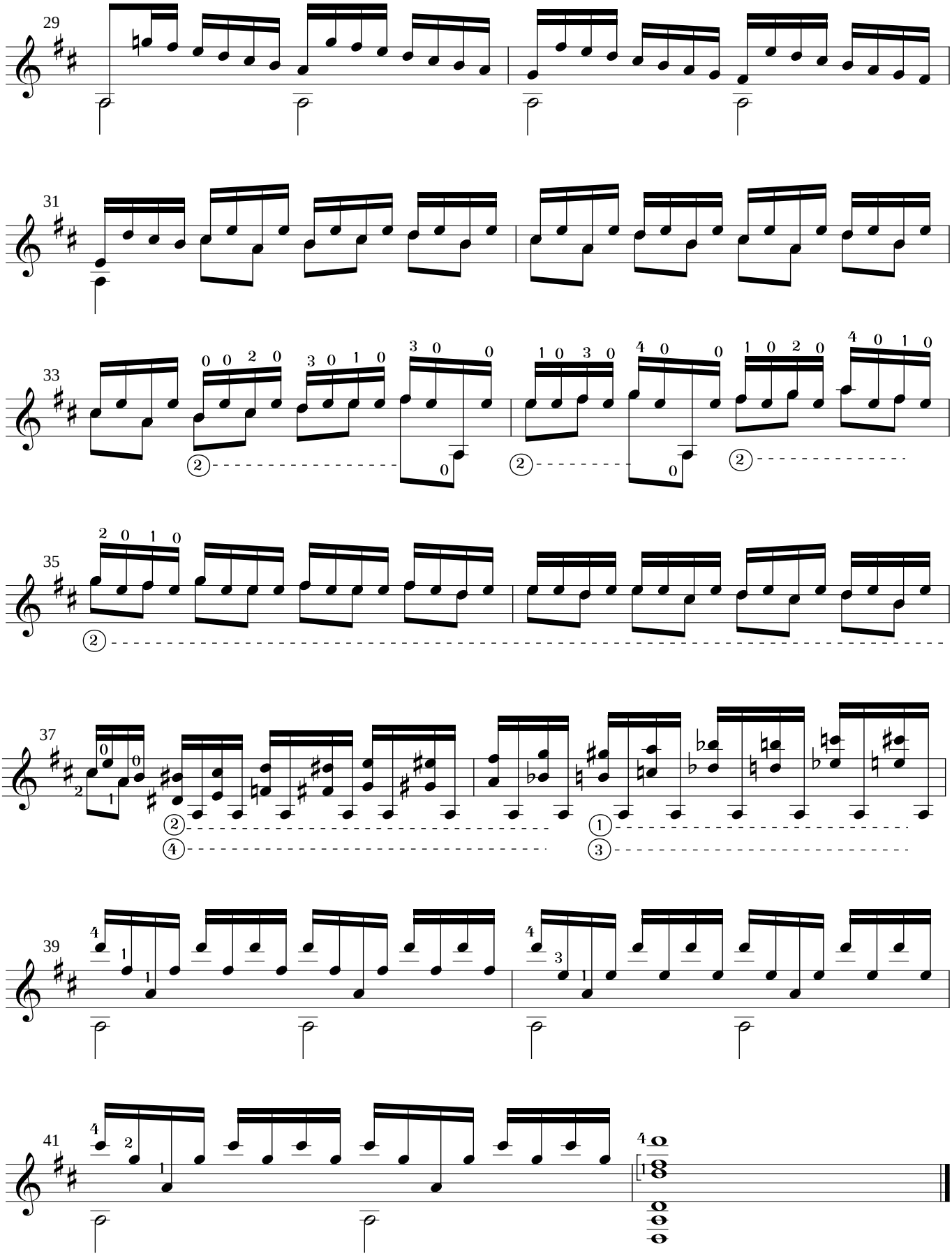

15
17
19
21
23
25
27
V
II
IV
p
i
a
m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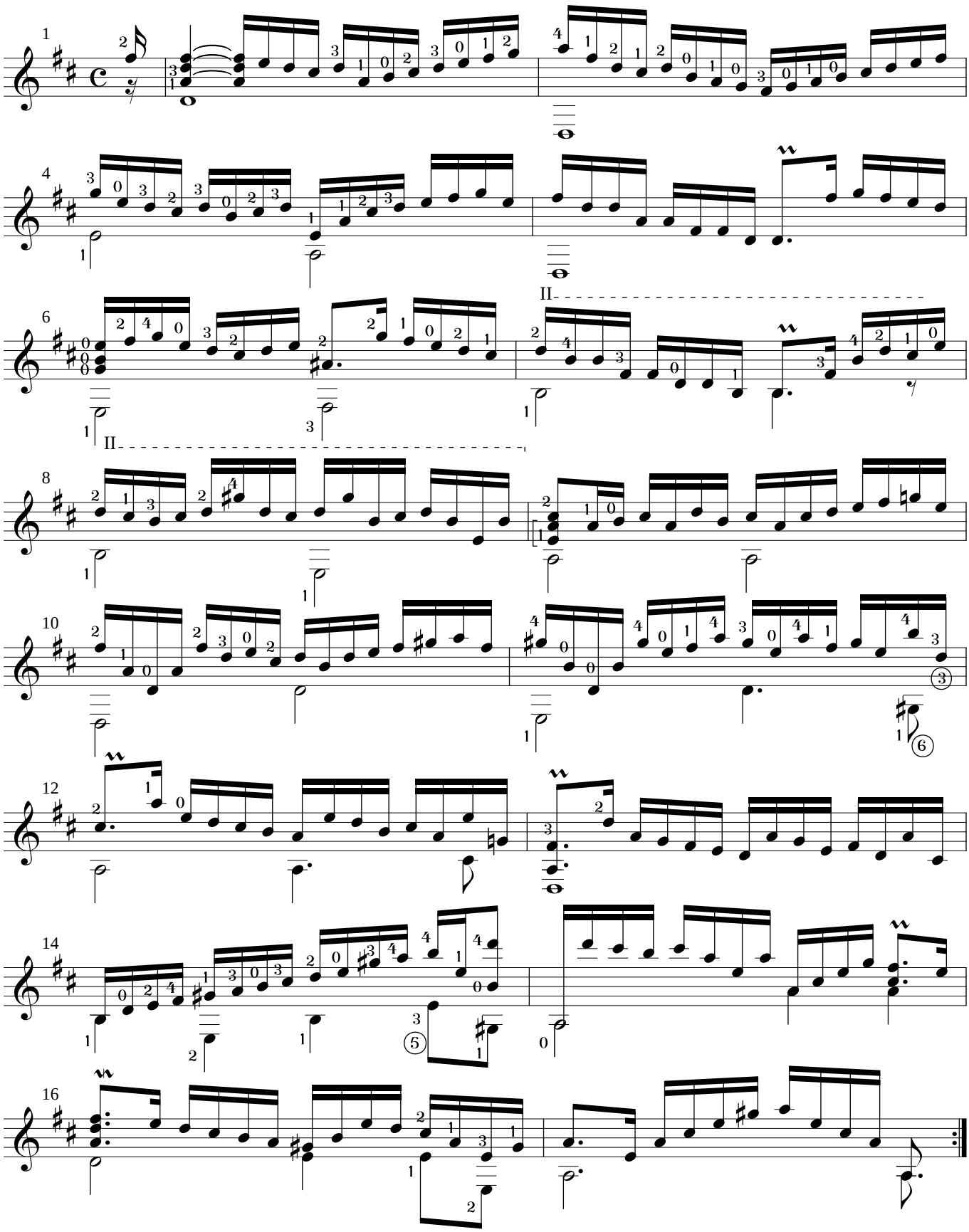
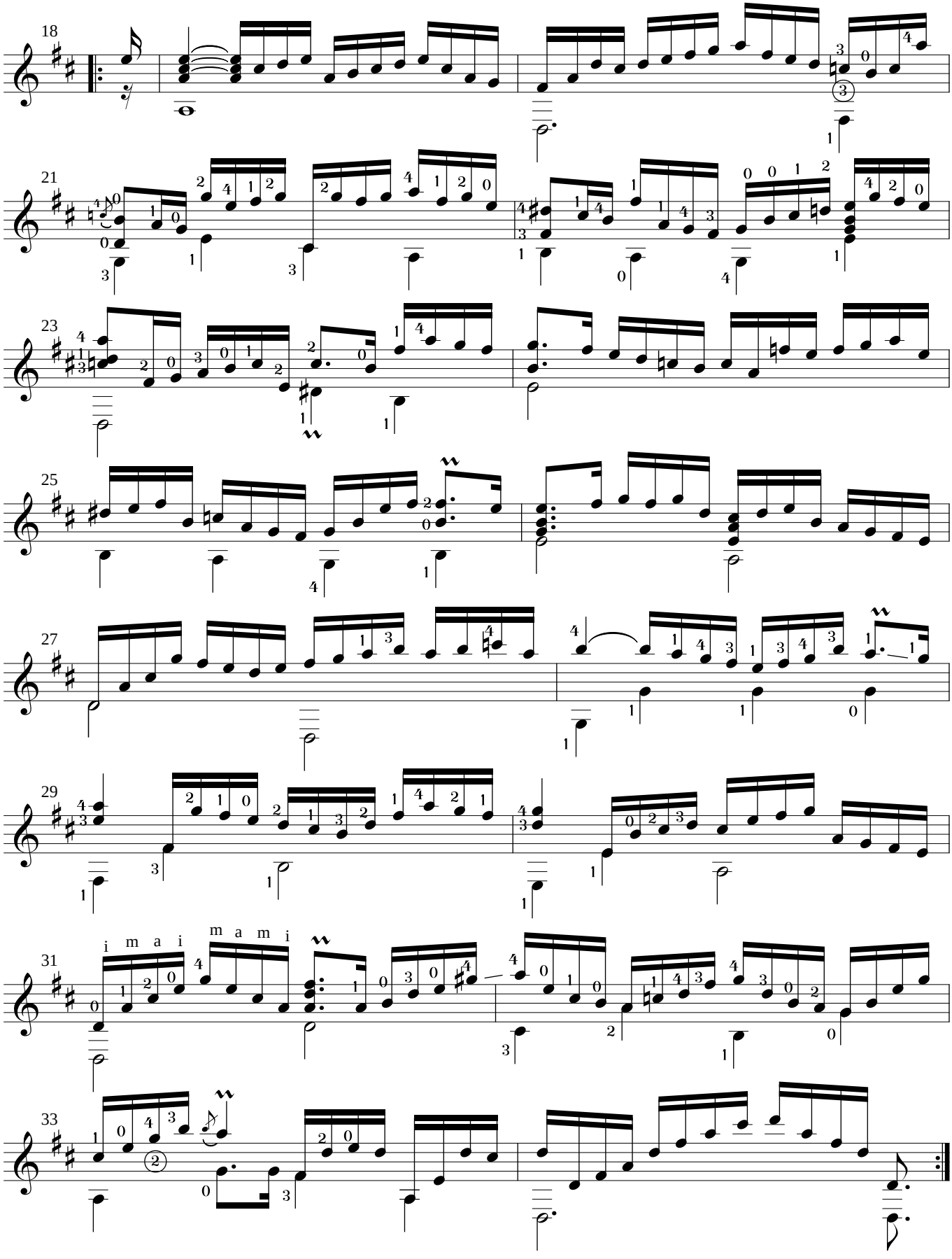
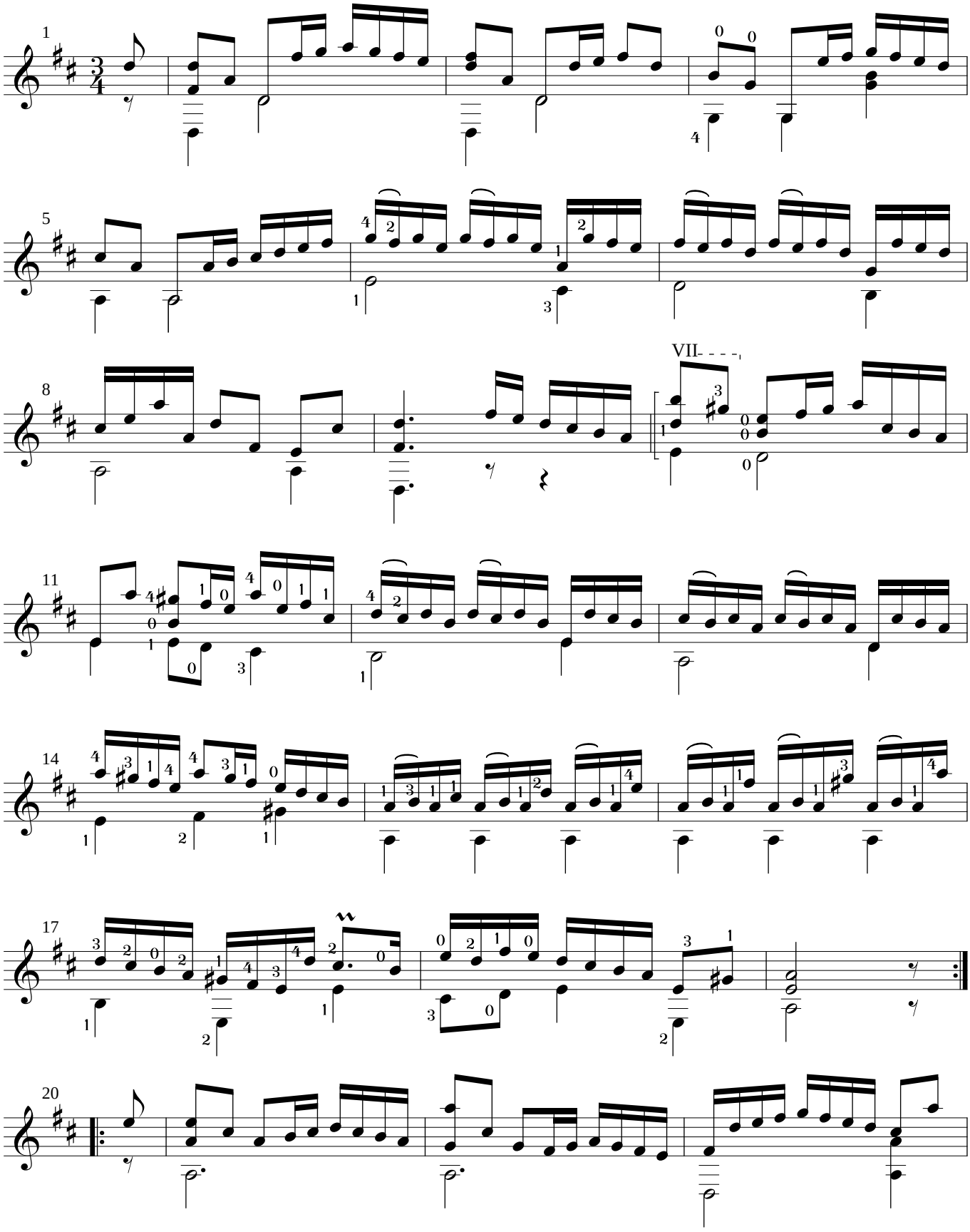
31
33
35
37
39
41

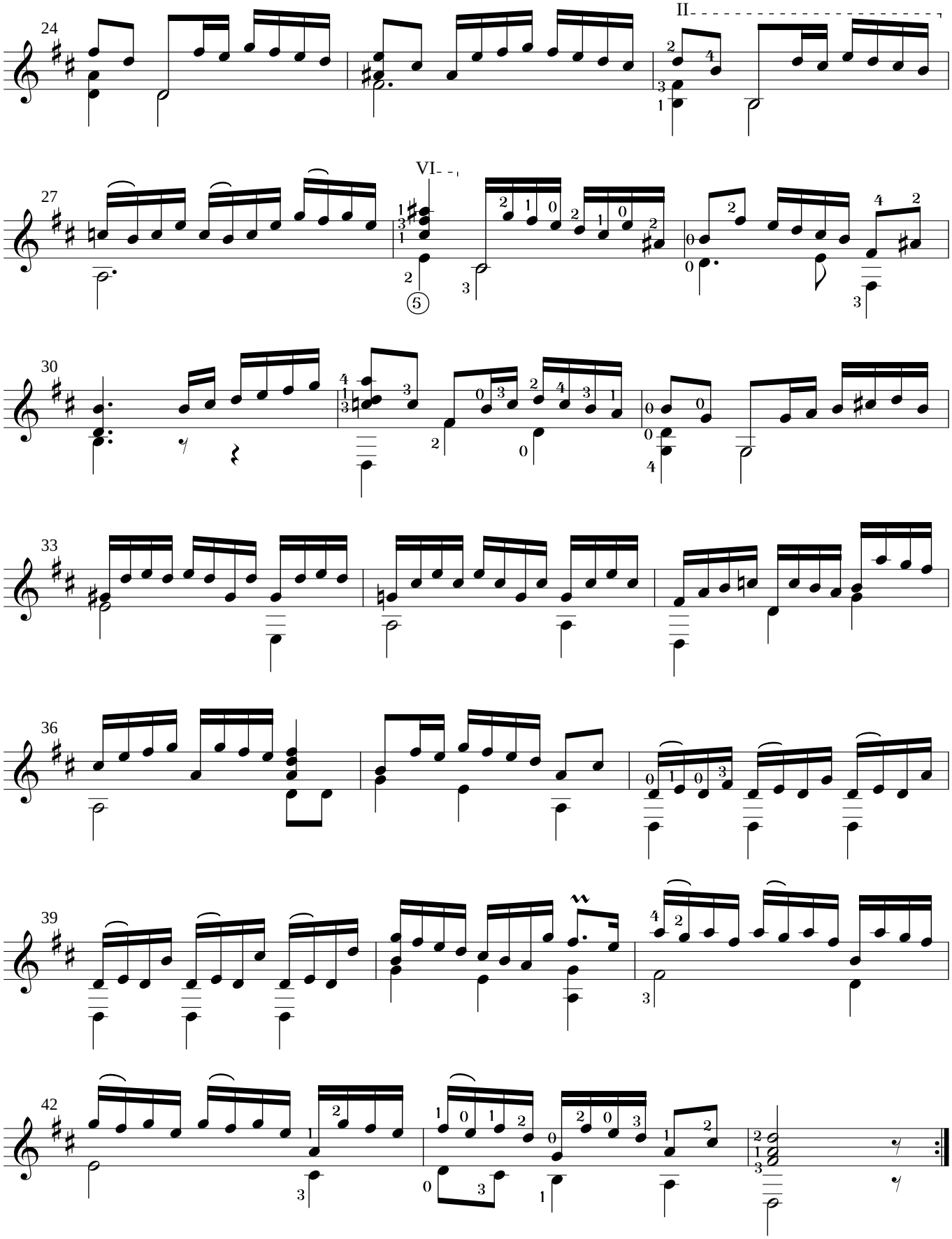
ALLEMANDE



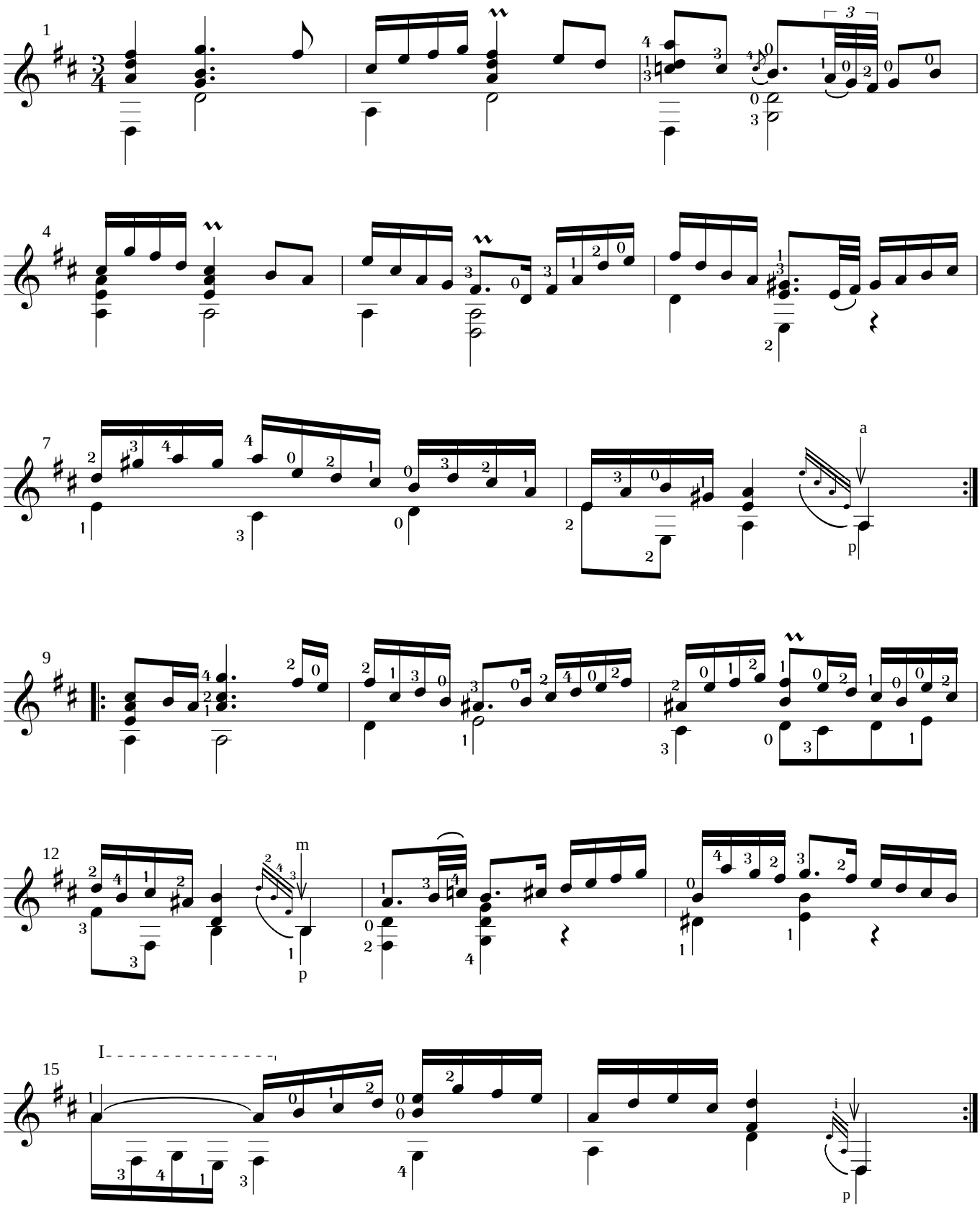

18
21
23
25
27
29
31
i m a i
m a m i
33

COURANTE

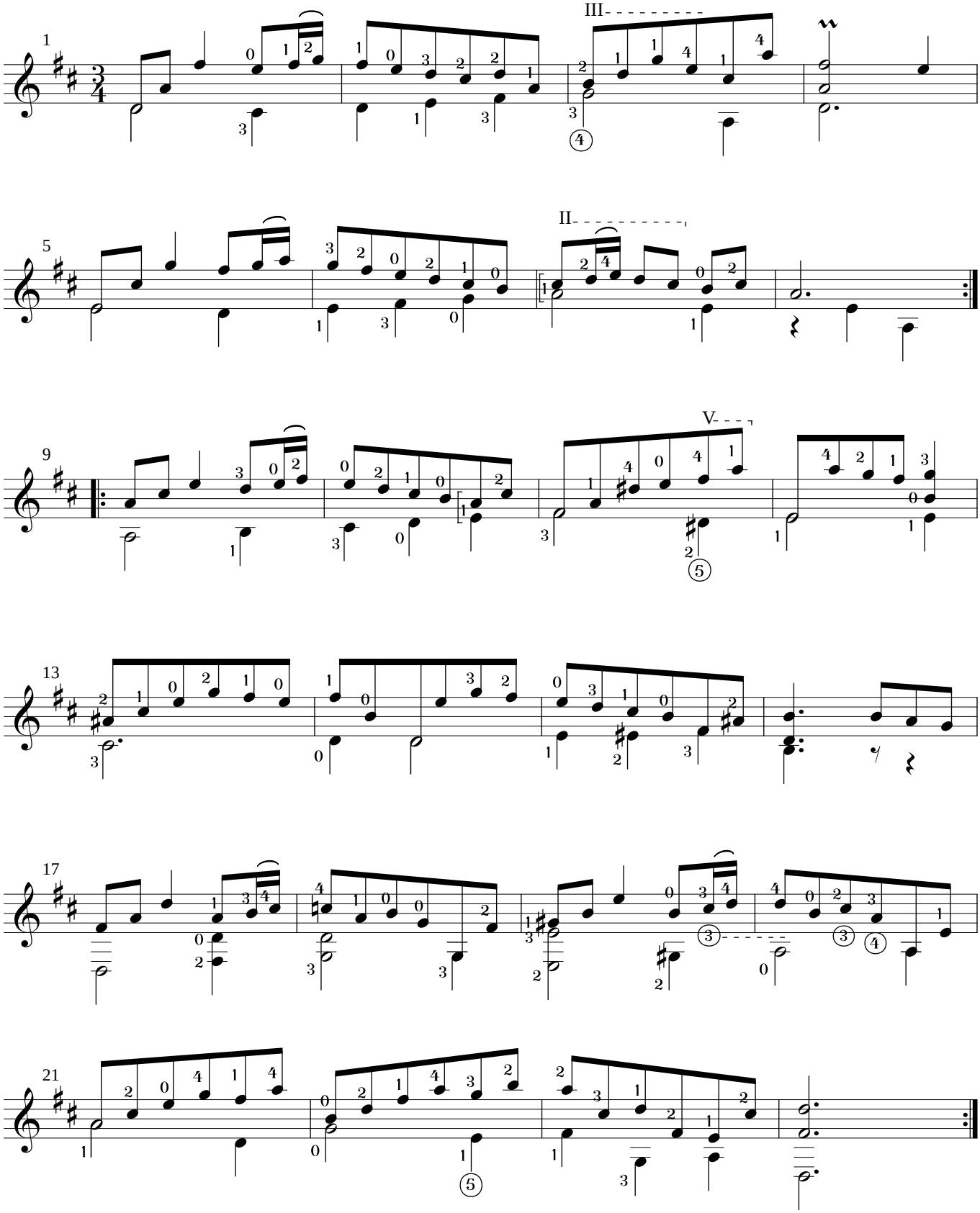



24
II
27
VI
30
33
36
39
42

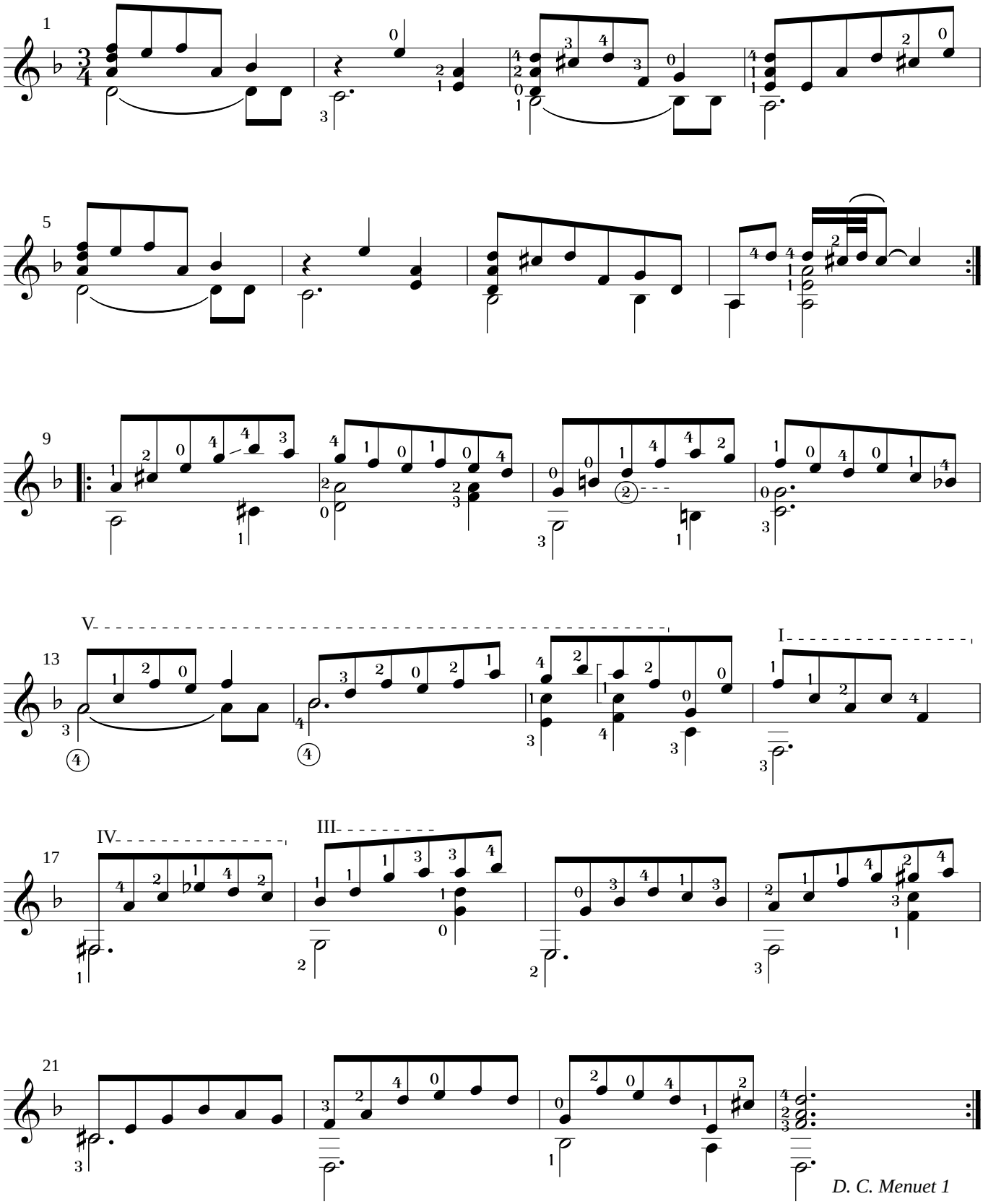
SARABANDE



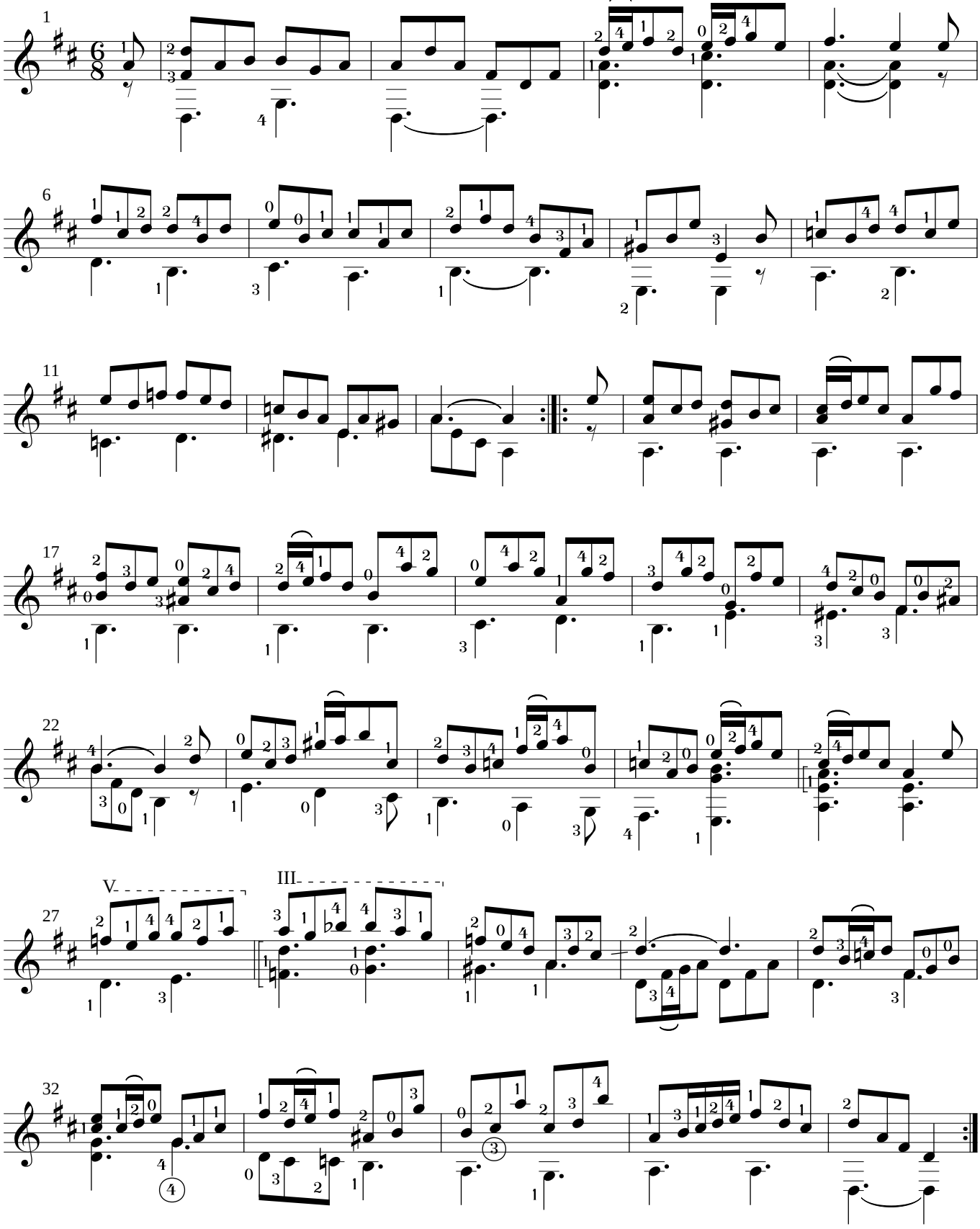
MENUET I



MENUET II



GIGUE



КУРАНТА

из Второй виолончельной сюиты

И. С. БАХ

Переложение М. Л. Анидо

Allegro energico (♩ = 108)

Гитара шестиструнная

crescendo

f

dim.

p

crescendo

p p p

f

dim.

crescendo

GUITAR ARCHIVE 214

J. S. BACH

Cello Suite No. 3

arranged for
guitar by
John W. Duarte

SCHOTT LONDON

PREFACE

Between 1717 and 1723, whilst in Cöthen, J. S. Bach composed five suites for solo violoncello (and one for the viola pomposa), two of which I have transcribed for the guitar. Any objector to the transcribing of Bach's music from one instrument to another should refer to the practice of the 18th century and to Bach himself. Not only did Bach never hesitate to transfer works from one medium to another, even more specifically he transcribed the fifth violoncello suite for the lute (a close relative of the guitar) and in doing so he provided a model, showing what he considered to be a fit solution to the problem.

I am indebted to my friend John Williams, tutor of the Guitar at the London Royal College of Music, for his advice in the revising of these suites and for his fingerings, the skill and authority of which are appropriate to music of this stature. The works are not easy to play — but this is true of *any* music offering such rich rewards for hard work.

London 1964

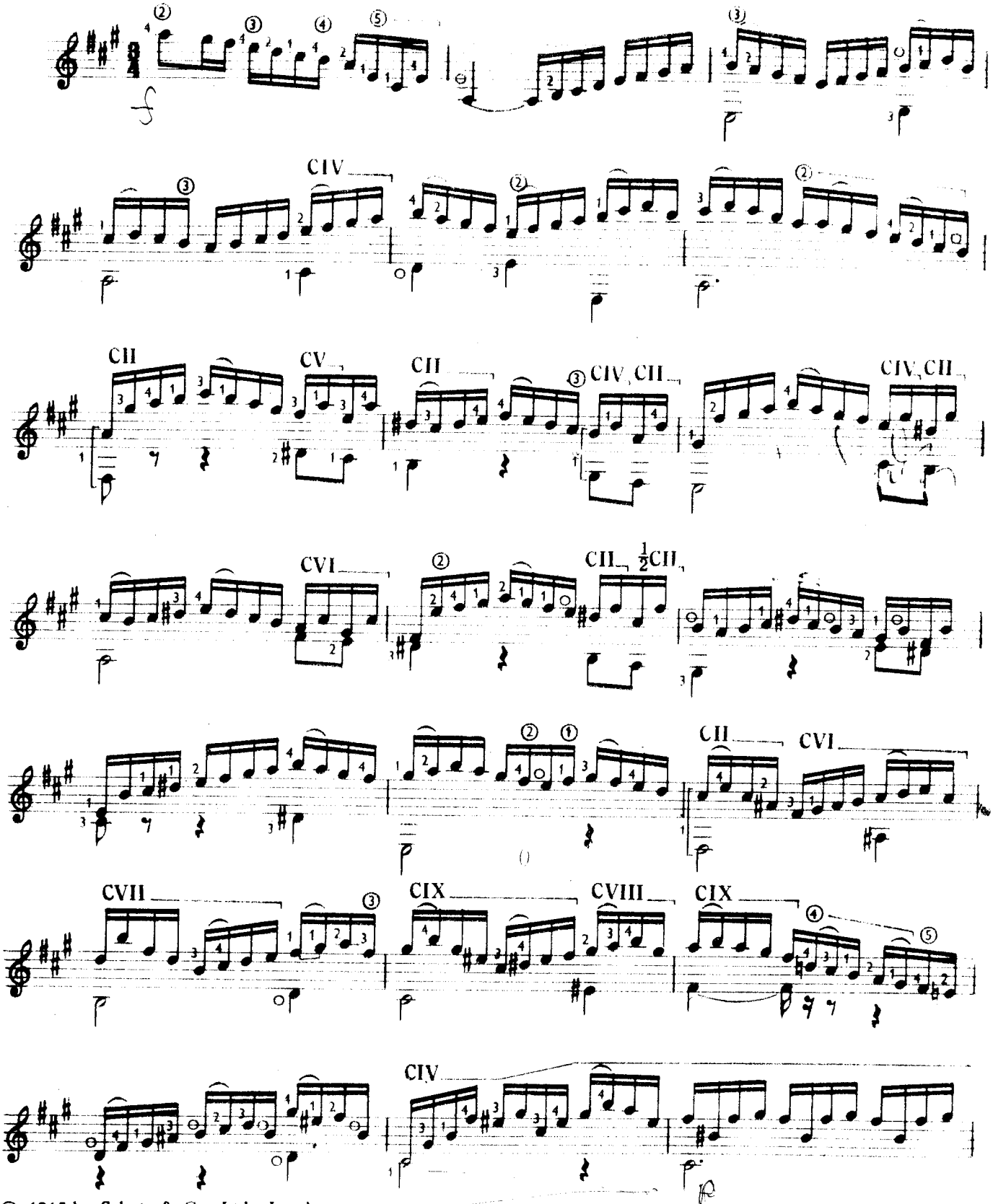
John W. Duarte

'CELLO SUITE Nº 3

Arranged for Guitar
by **JOHN W. DUARTE**

J. S. BACH

I. Prelude



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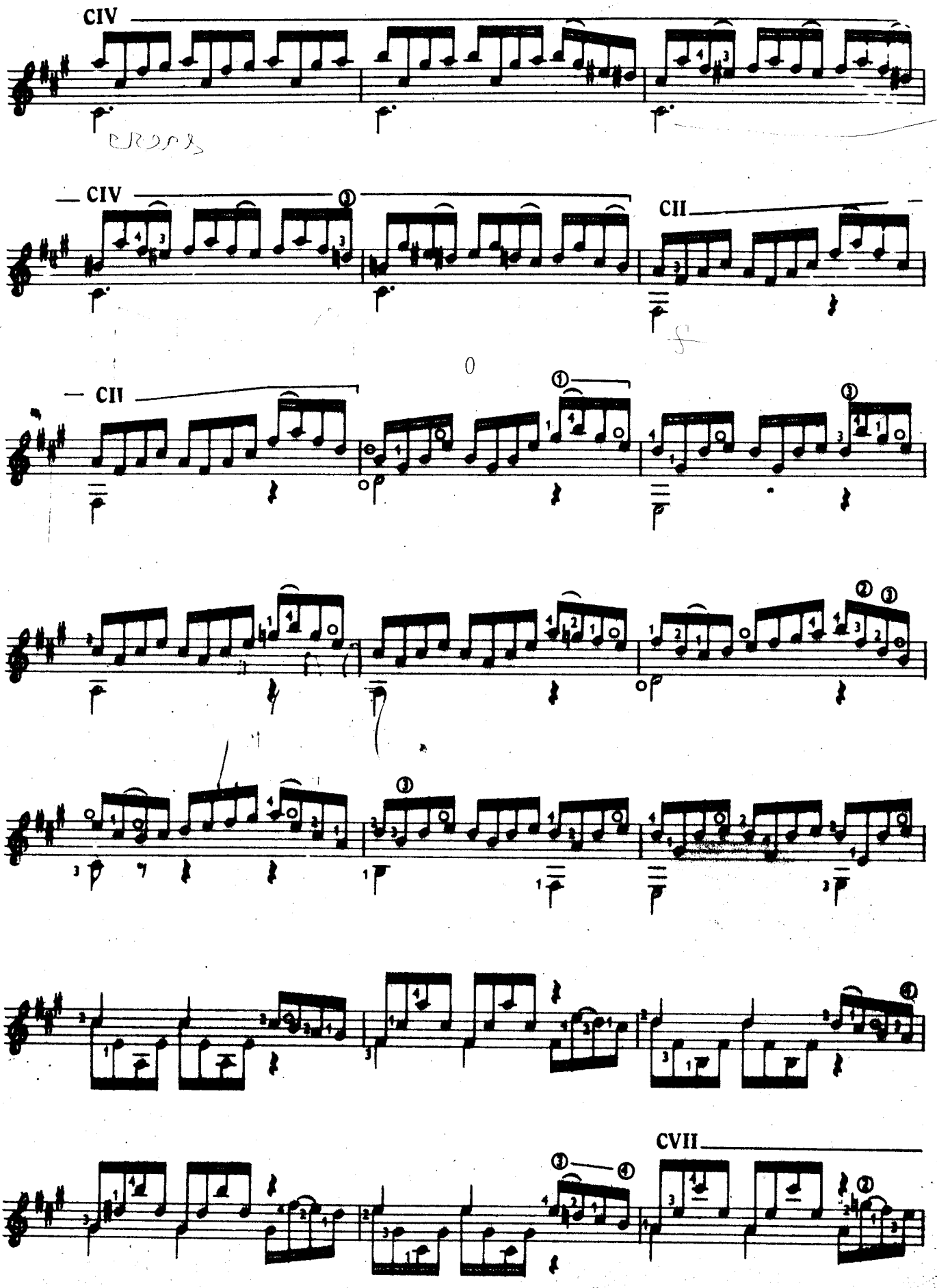
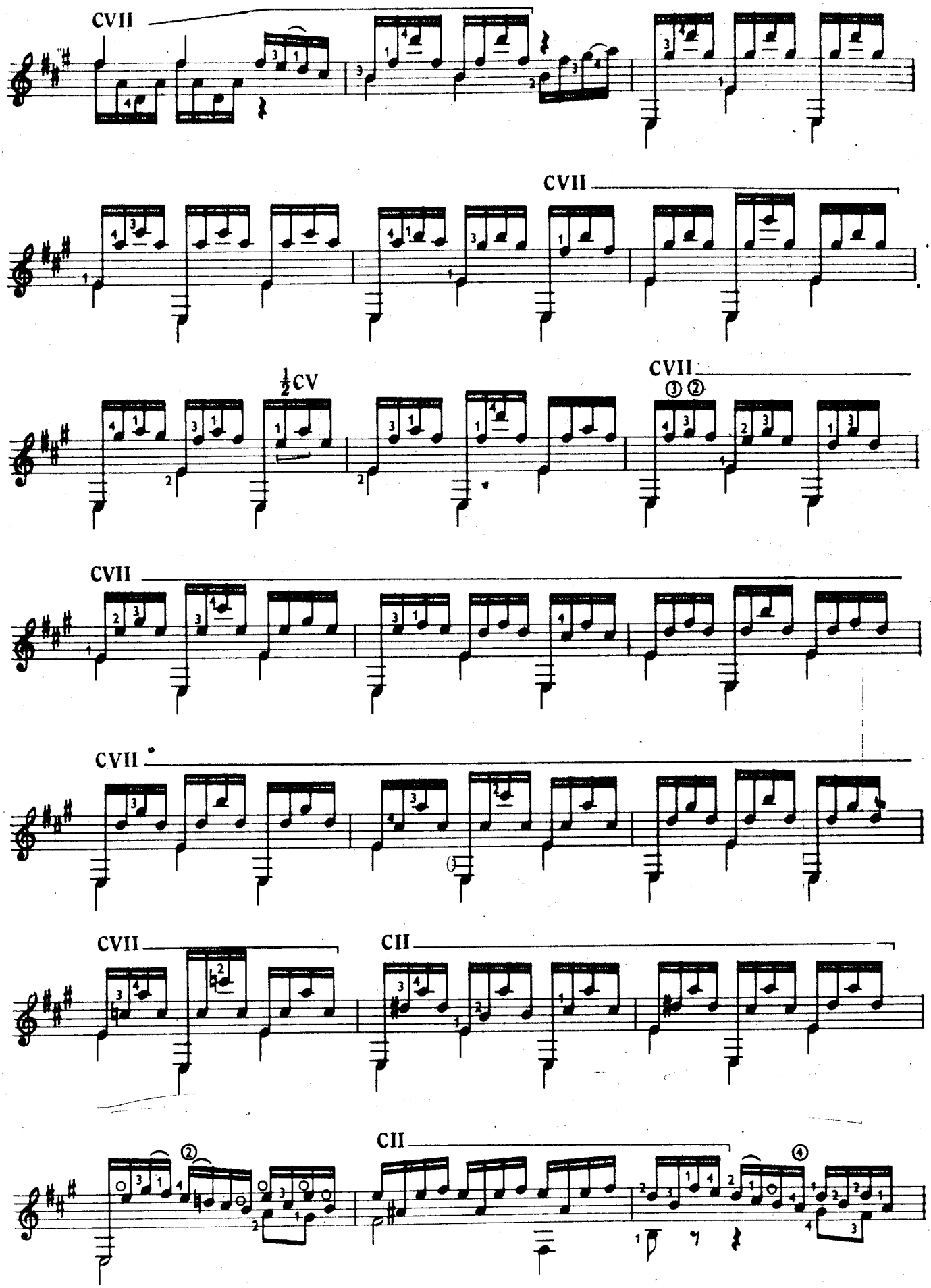
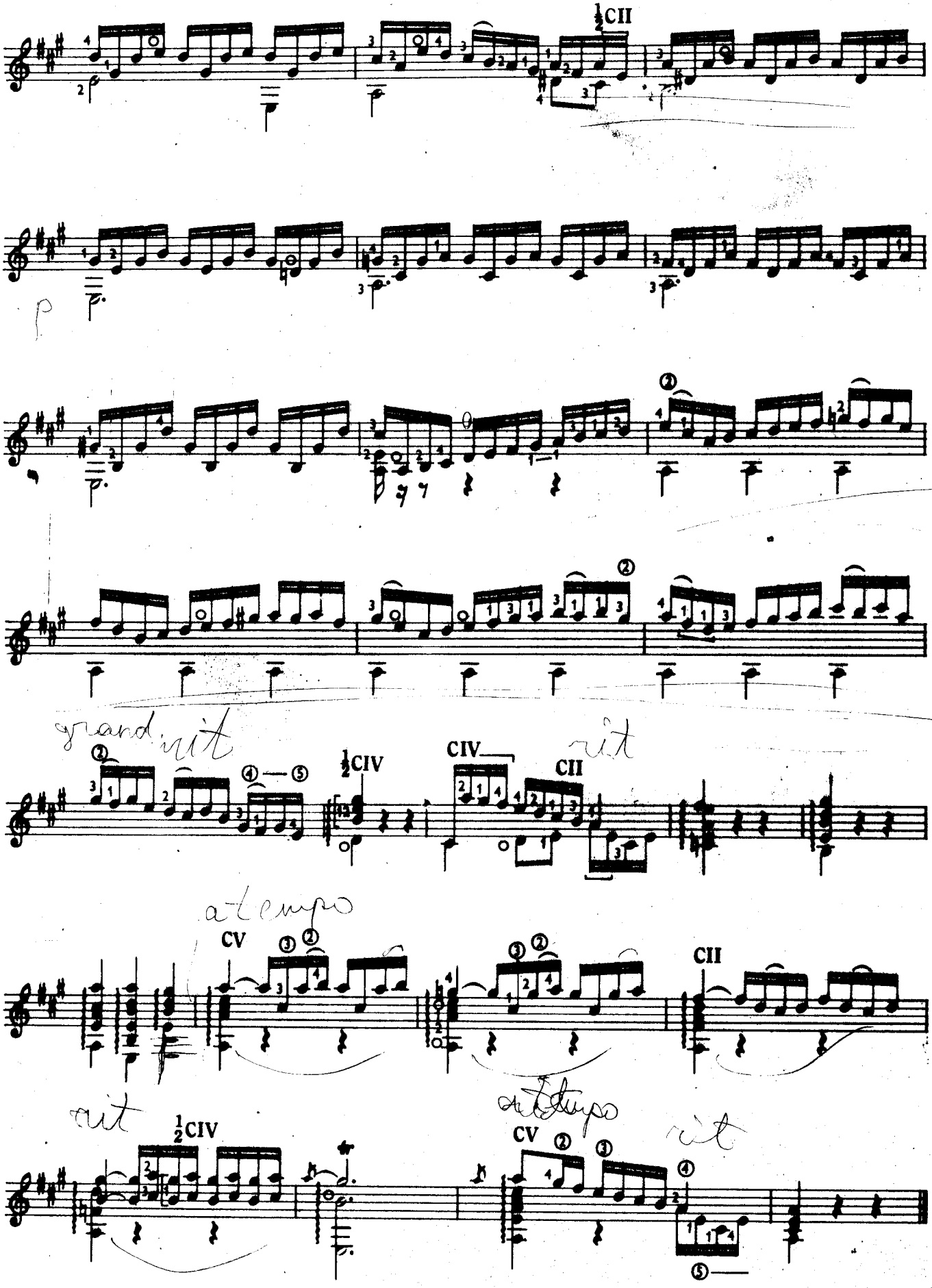
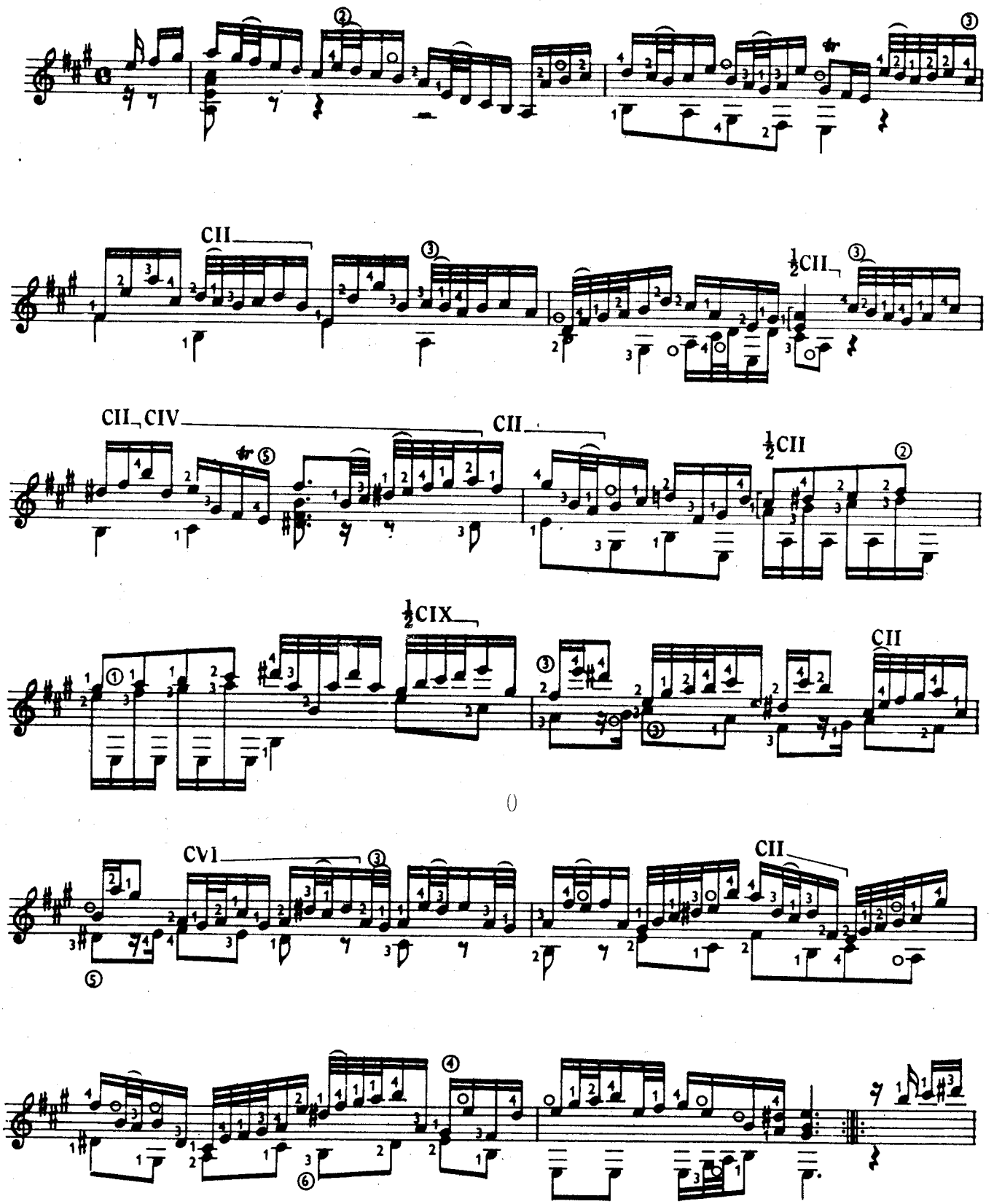
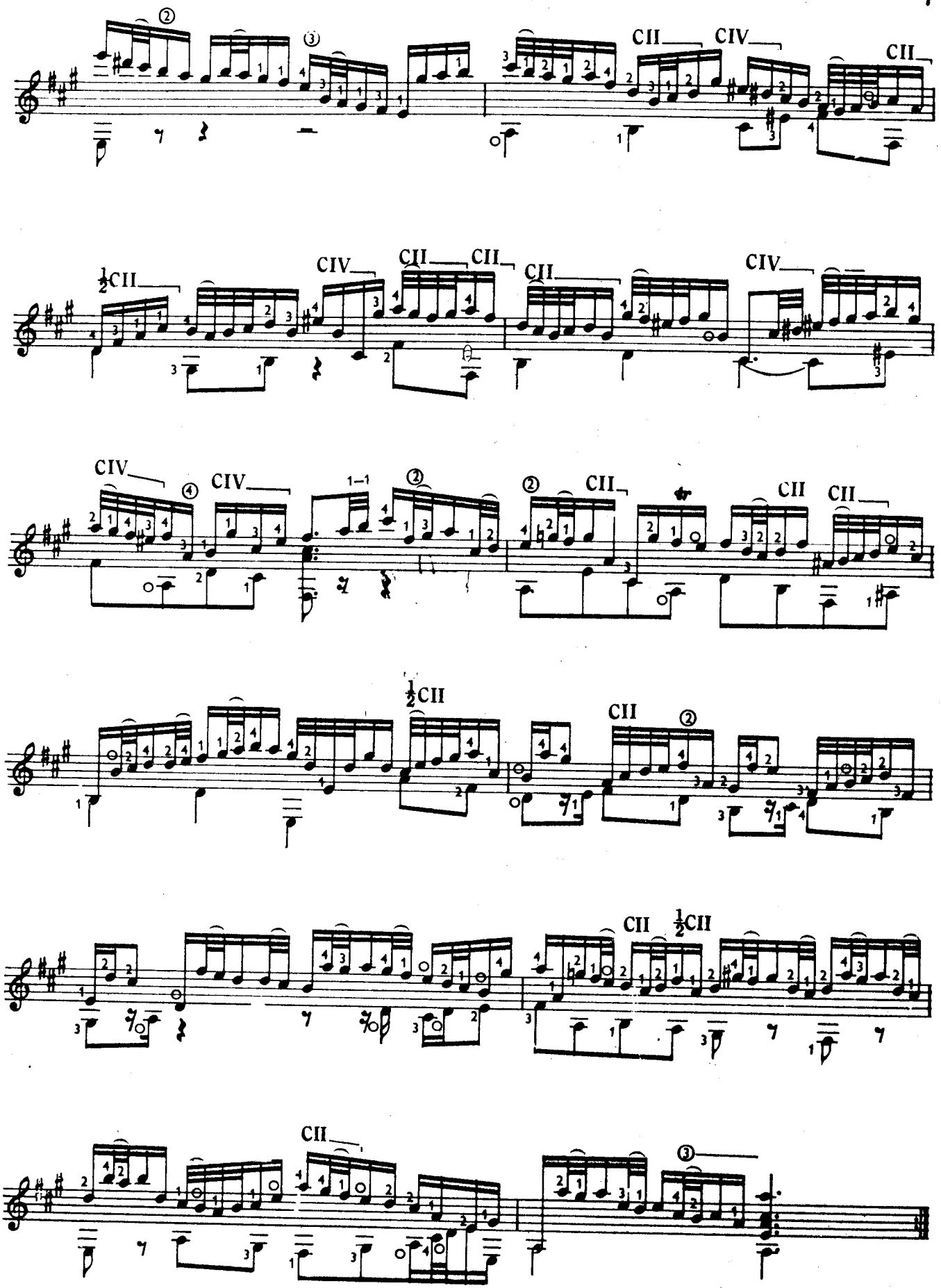

CIV
CIV
CII
CII
CVII


CVII
CVII
½CV
CVII
CVII
CVII
CVII
CII
CII

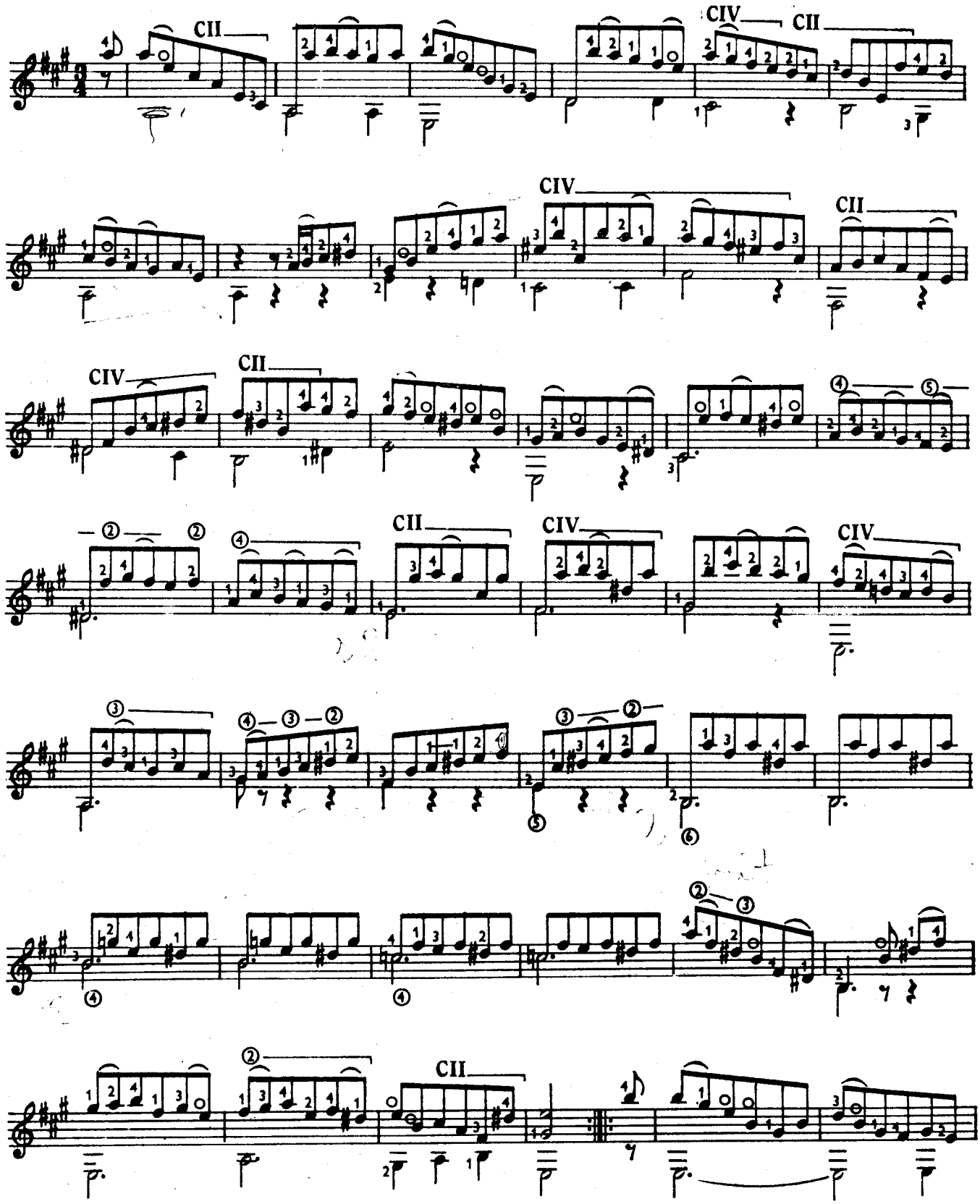

½CII
p
grand rit
½CIV
CIV
CII
rit
a tempo
CV
CII
rit
½CIV
a tempo
CV
rit

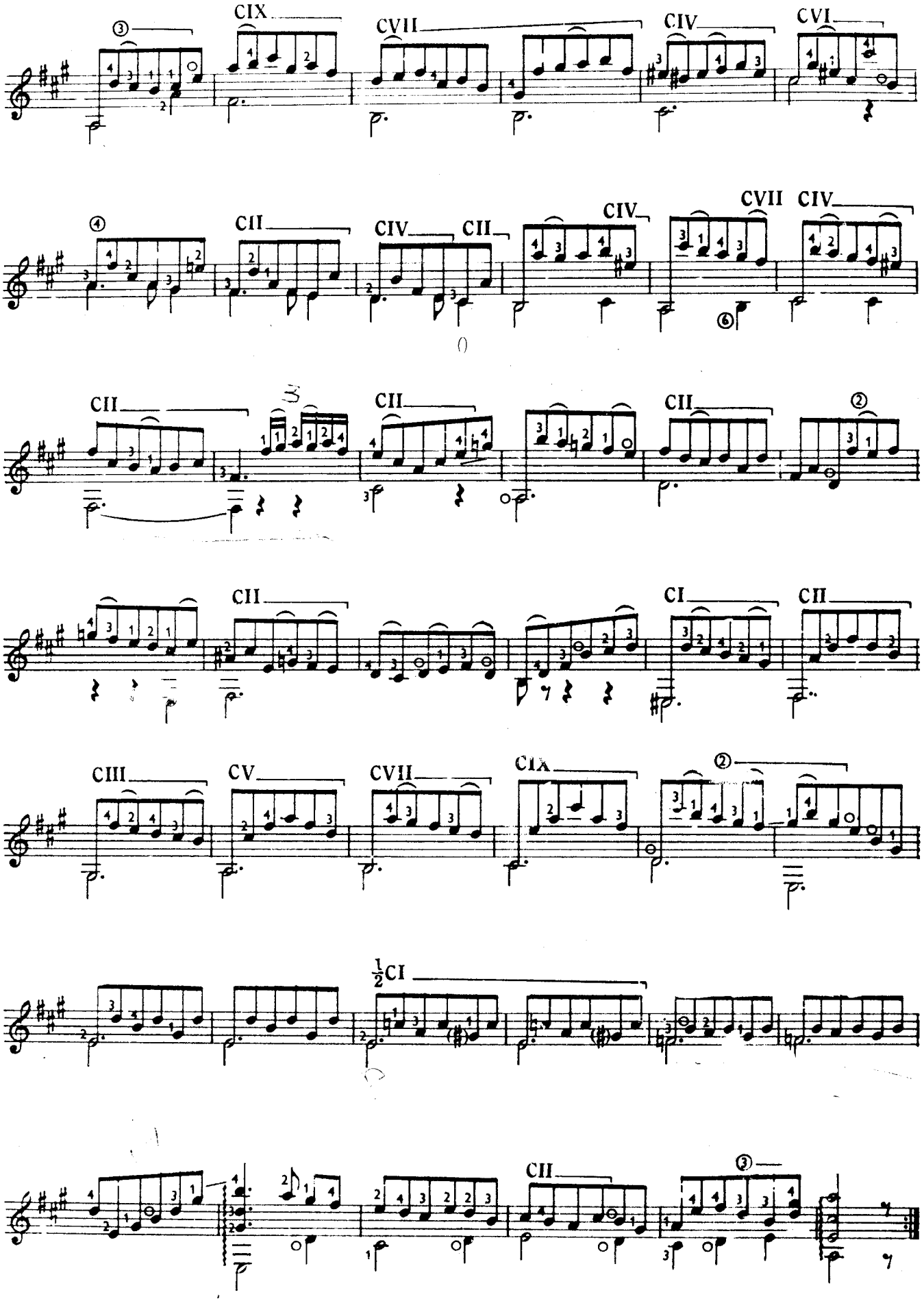
II. Allemande



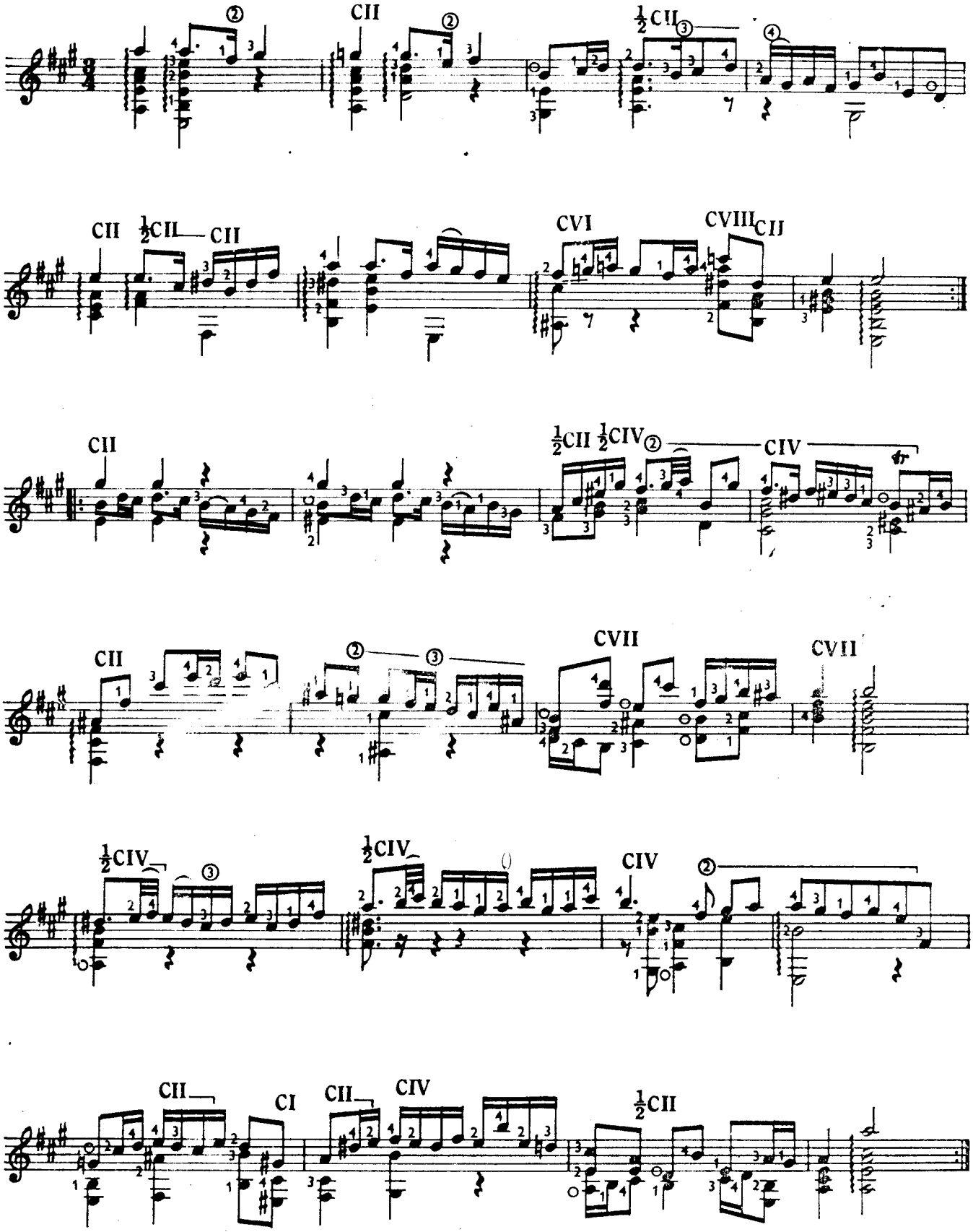

CII
CIV
CII
½CII
CIV
CII
CII
CII
CIV
CIV
CIV
CII
CII
CII
½CII
CII
CII
½CII
CII

III. Courante

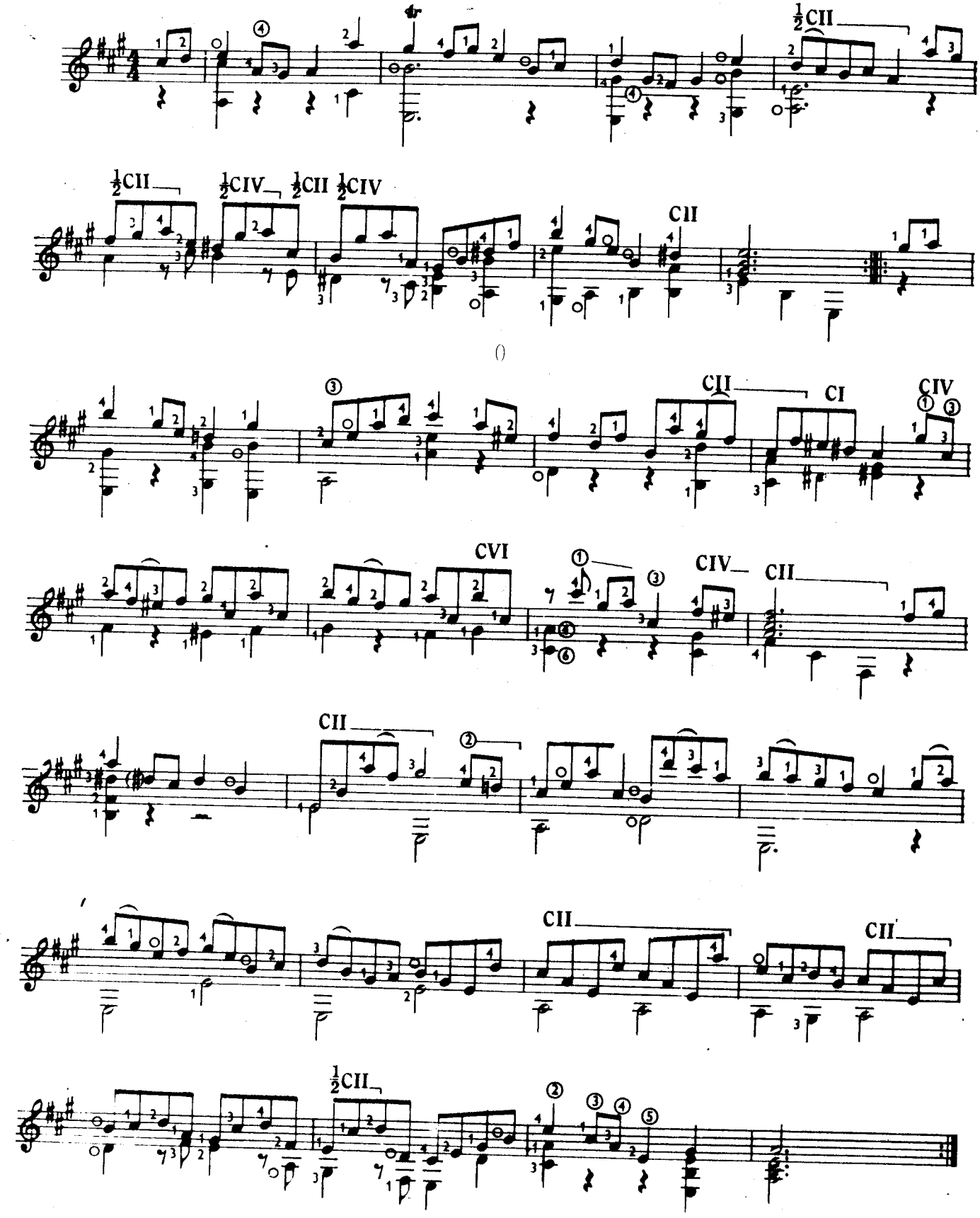



③
CIX
CVII
CIV
CVI
④
CII
CIV
CII
CIV
CVII
CIV
⑥
CII
CII
CII
②
CII
CI
CII
CIII
CV
CVII
CIX
②
½CI
CII
③

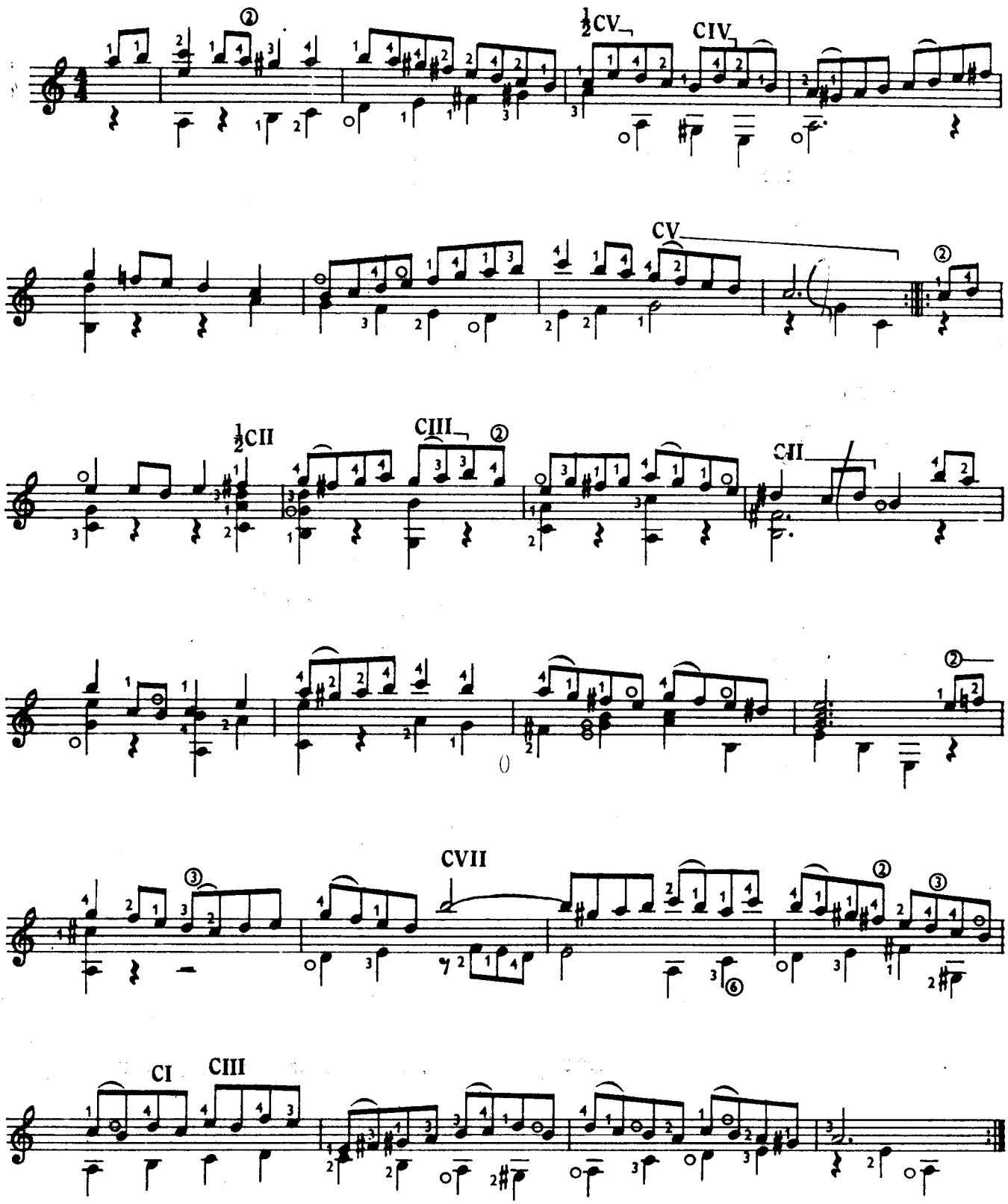
IV. Sarabande



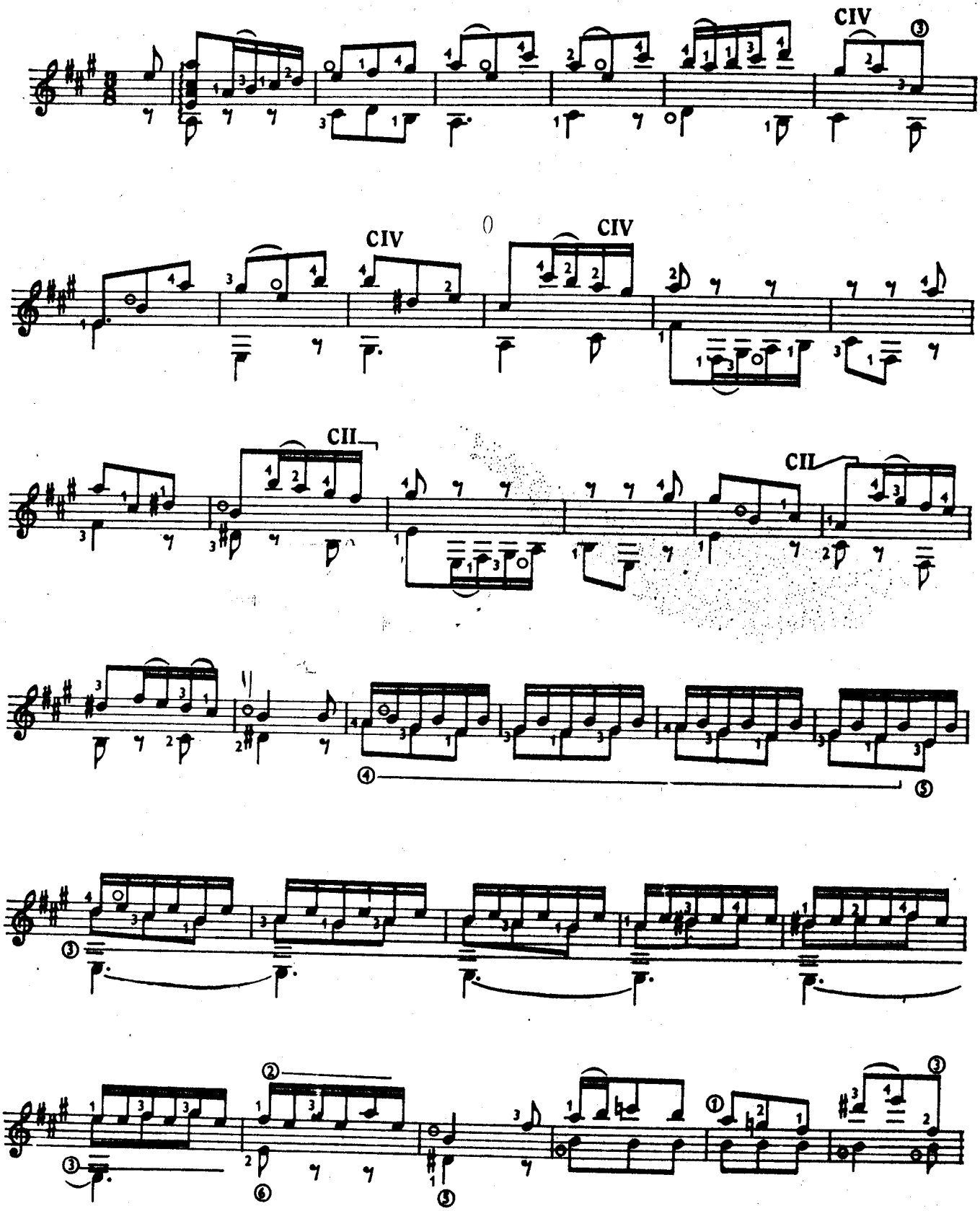
V. Bourrée I.

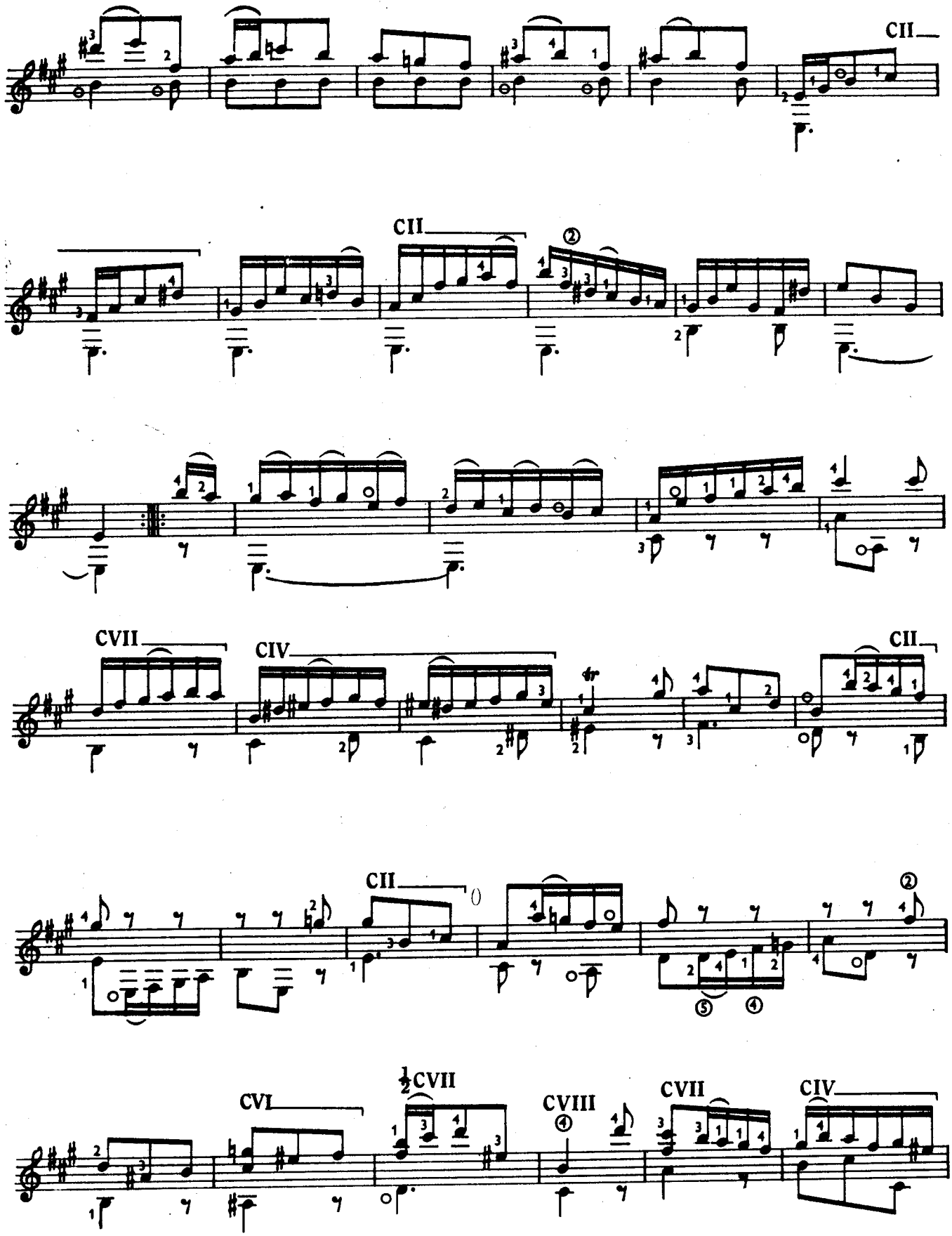

½CII
½CII ½CIV ½CII ½CIV
CII
CII CI CIV
CVI
CIV CII
CII
CII
CII
½CII

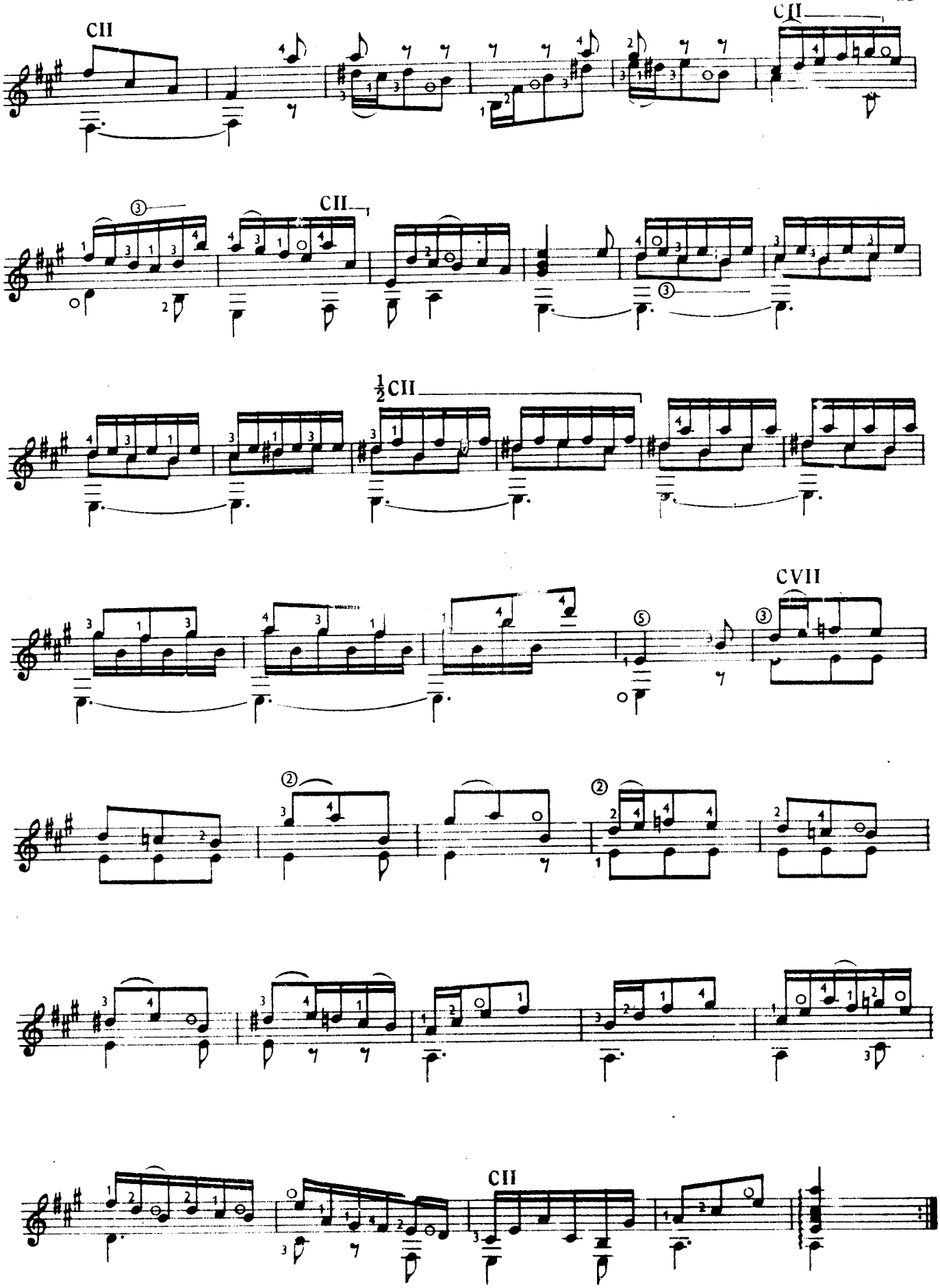
VI. Bourrée II.



VII. Gigue




CII
CII
CVII
CIV
CII
CII
CVI
½CVII
CVIII
CVII
CIV



Printed in England

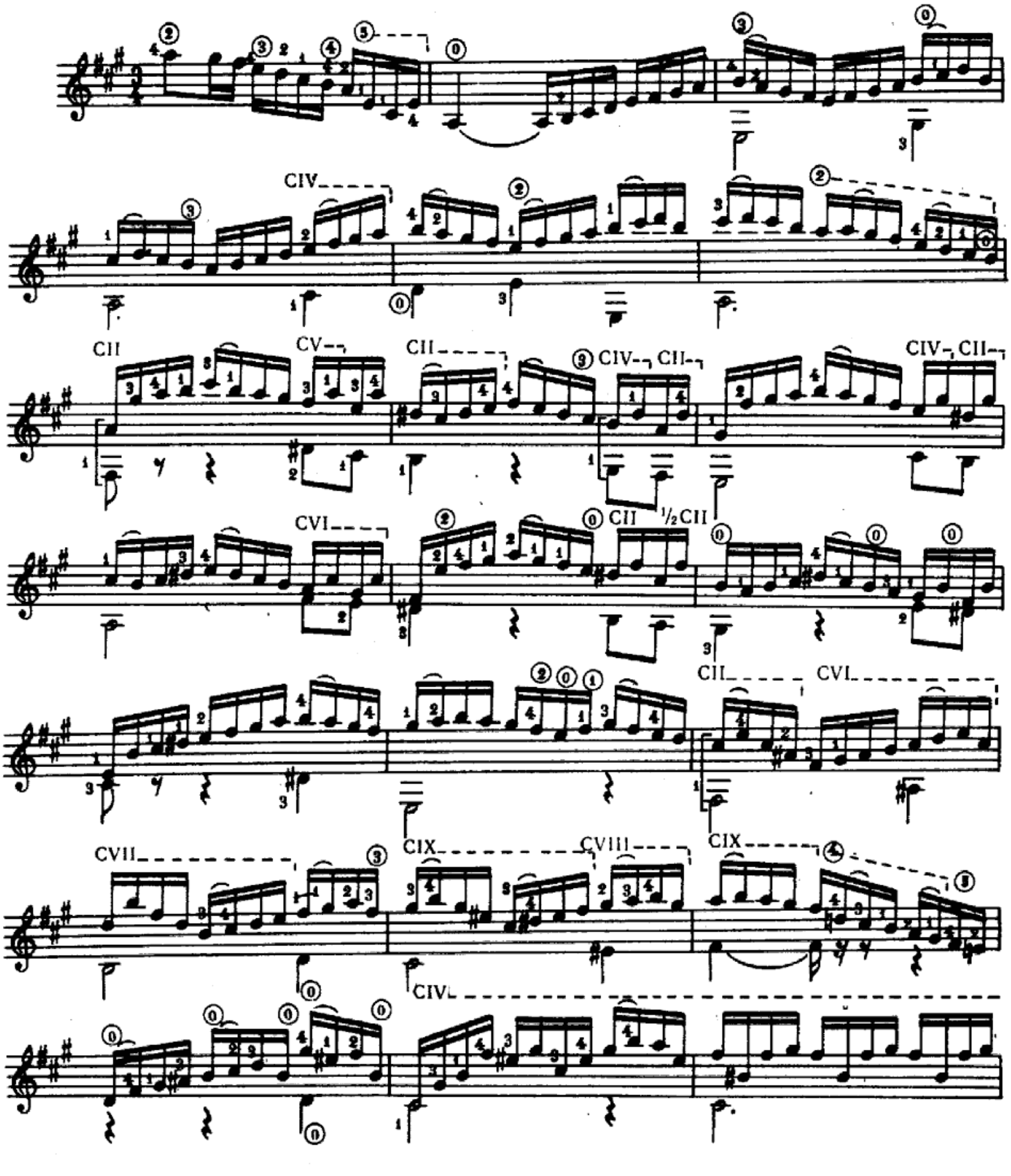
SUITE FOR CELLO SOLO NO.3 BWV 1009

Arranged for guitar by
John W. Duarte

Johann Sebastian Bach
(1685-1750)

I

Prelude



CIV

CIV

CII

CII

CVII

CVII

CVII

CVII

½ CV

CVII

CVII

CII

CVII

CII

½ CII

½ CIV

C IV

C II

CV

C II

½ CIV

CV

II

Allemande

CII CIV CII

½ CII CIV CII CII CII CIV

CIV CIV CII CII CII

½CII CII

CII ½CII

CII

III

Courante

CIX CVII CIV CVI

CII CIV CII CIV CVII CIV

CII CII CII

CII CI CII

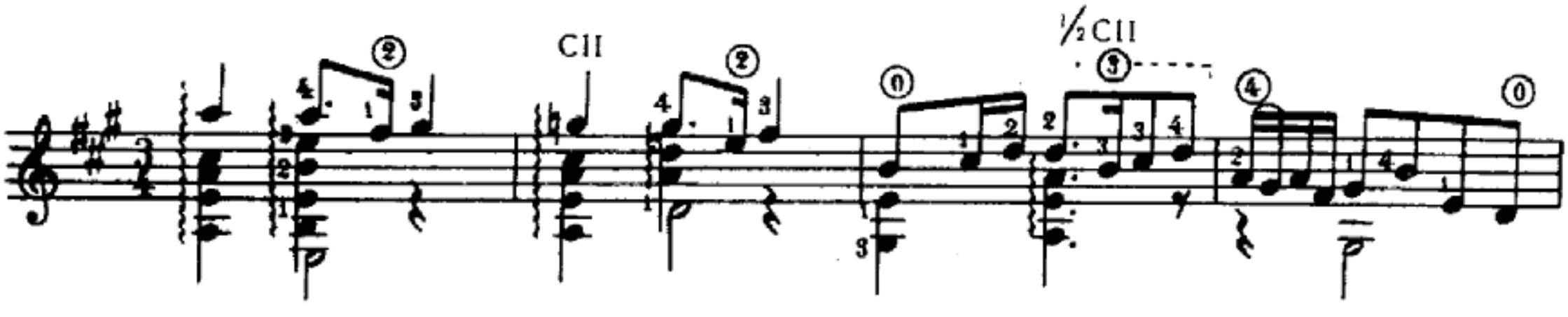
CIII CV CVII CIX

½ CI.

CII

IV

Sarabande



Bourree I

½CII

½CII ½CIV ½CII ½CIV

CII

CII CI CIV

CVI CIV CII

CII

CII CII

½CII

VI

Bourree II

VII

Gigue

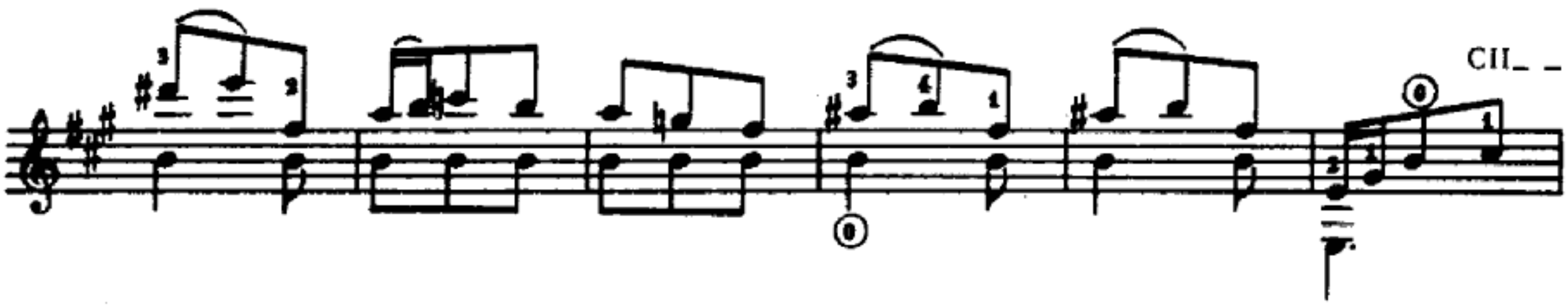
CIV

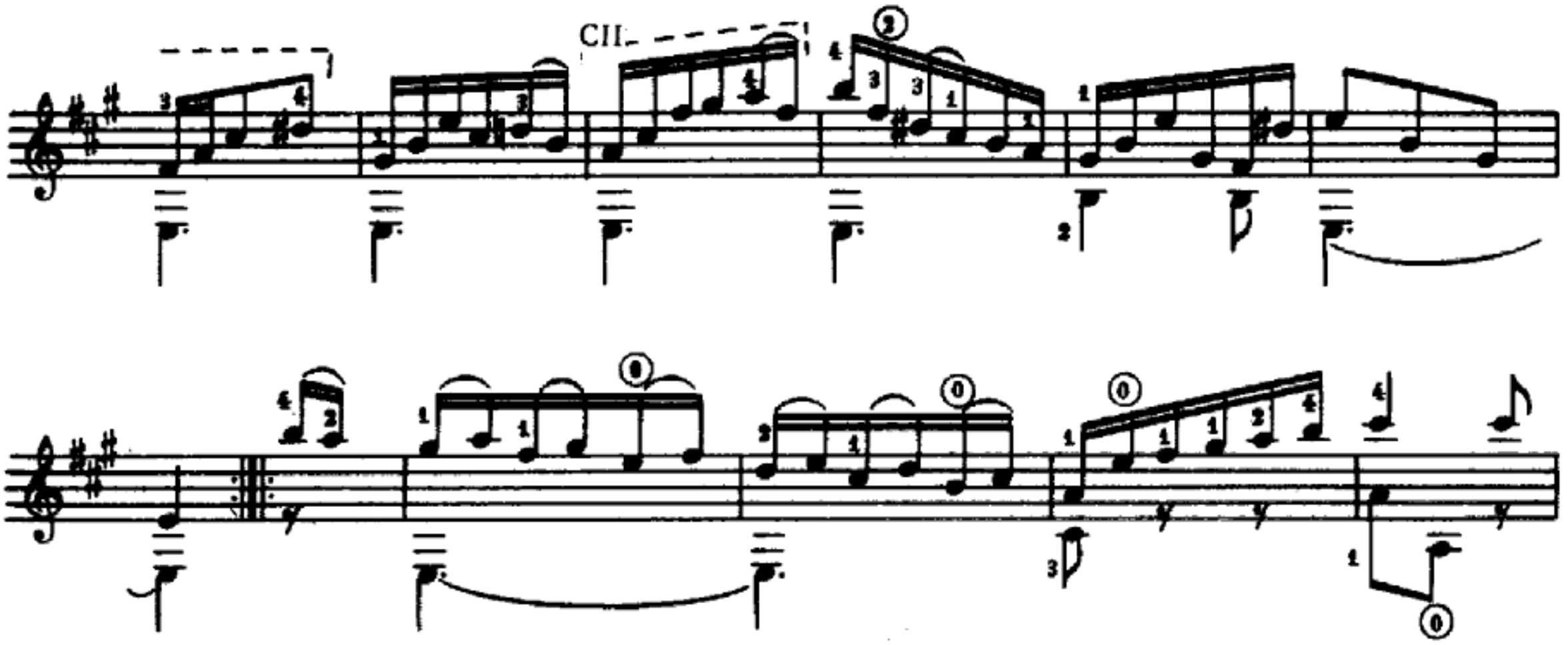
CIV

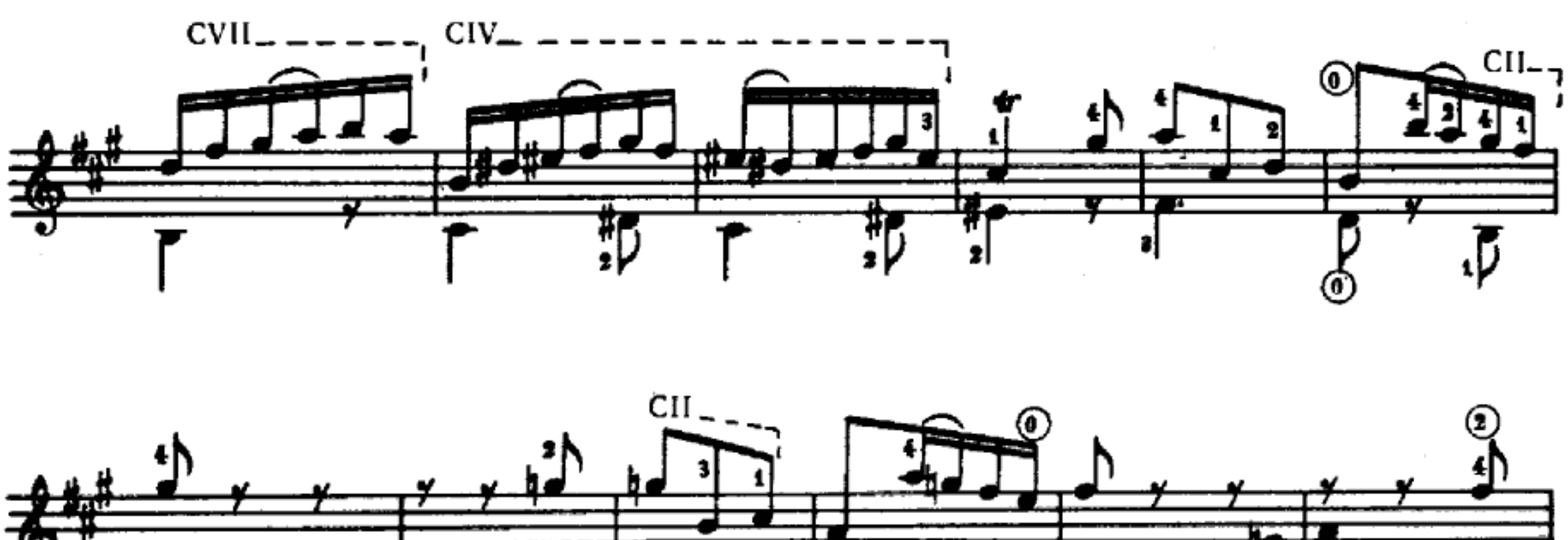
CIV

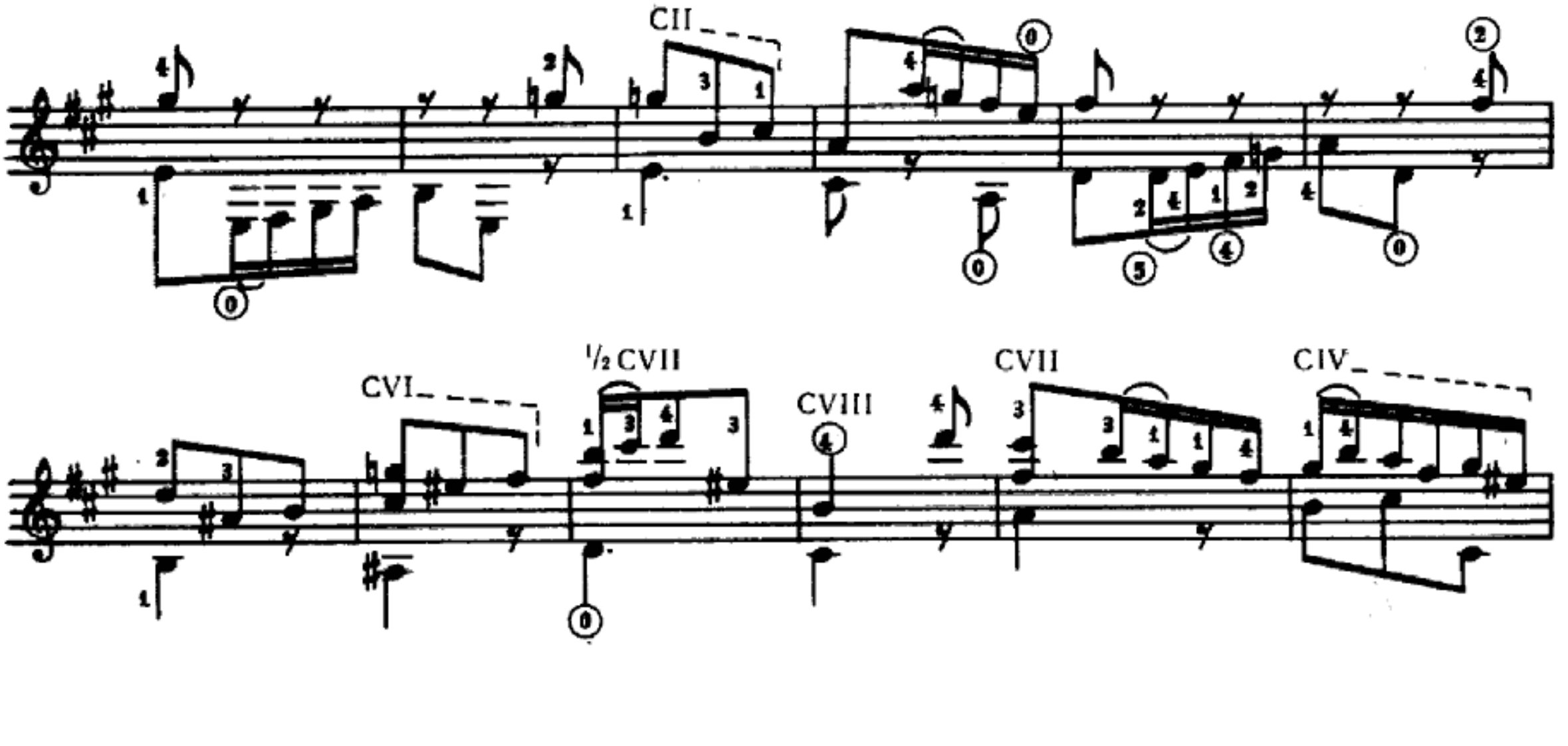
CII

CII


CII


CII


CVII
CIV
CII


CII

CVI
½ CVII
CVIII
CVII
CIV

CII

CII

CII

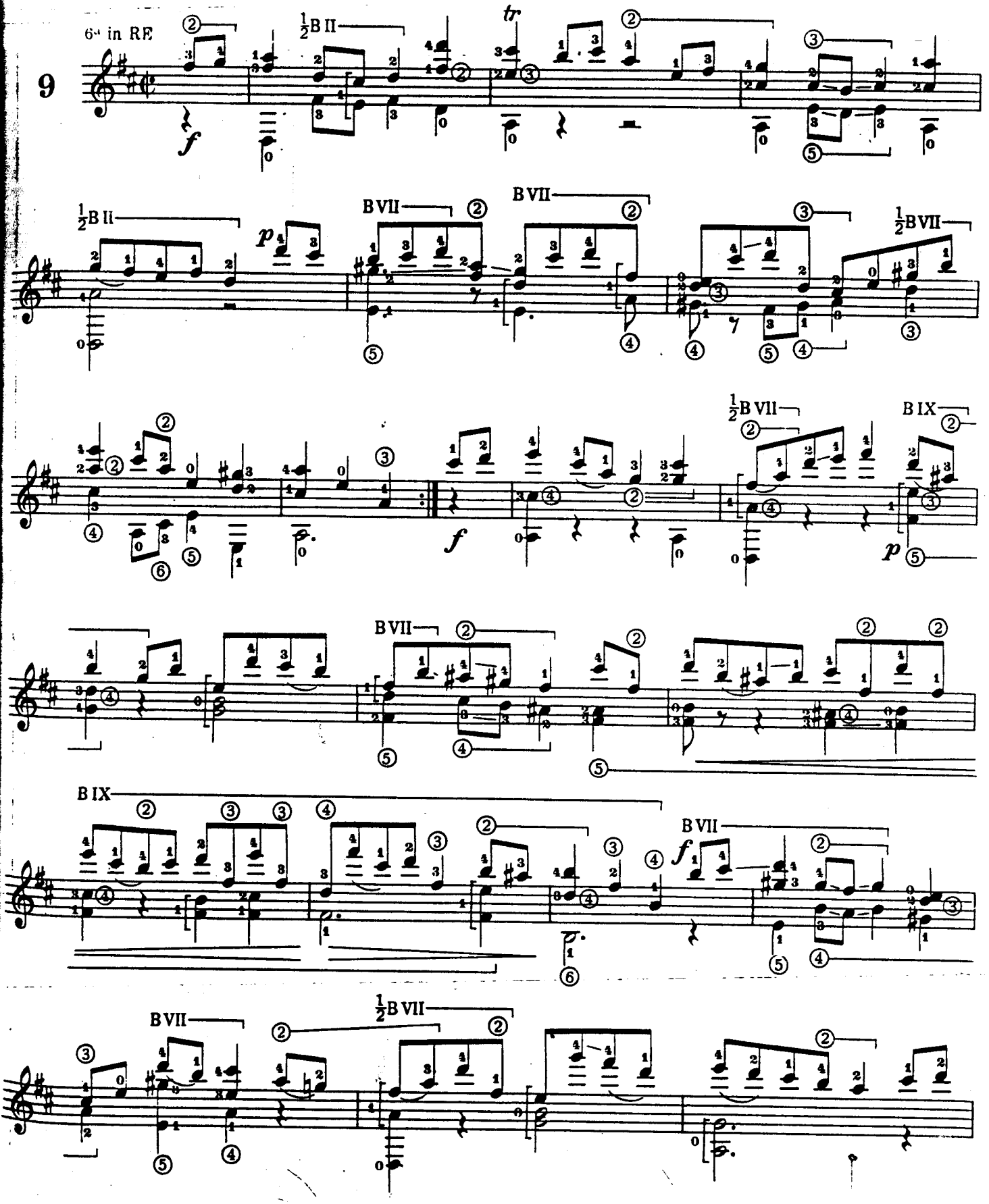
½CII

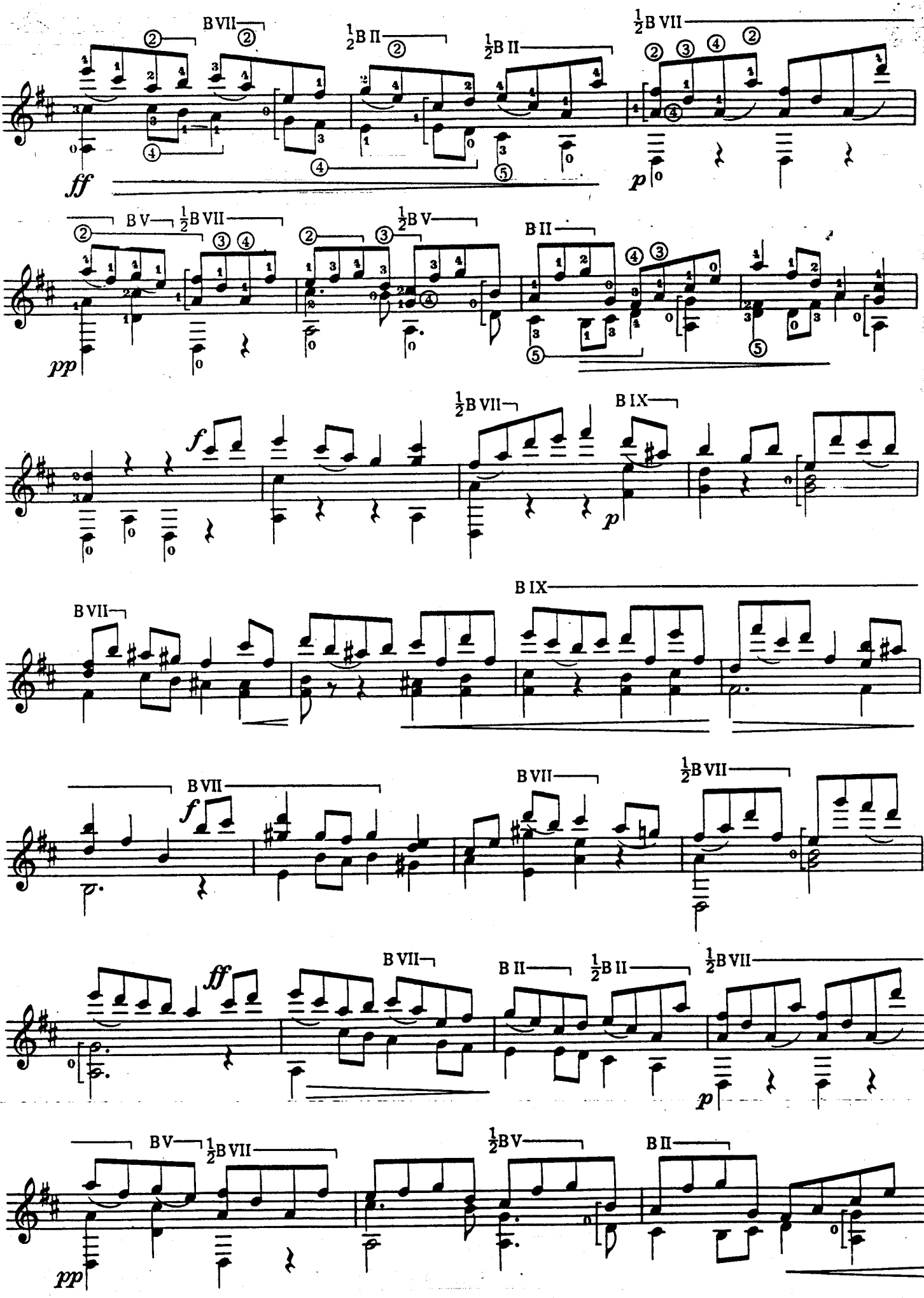
CVII

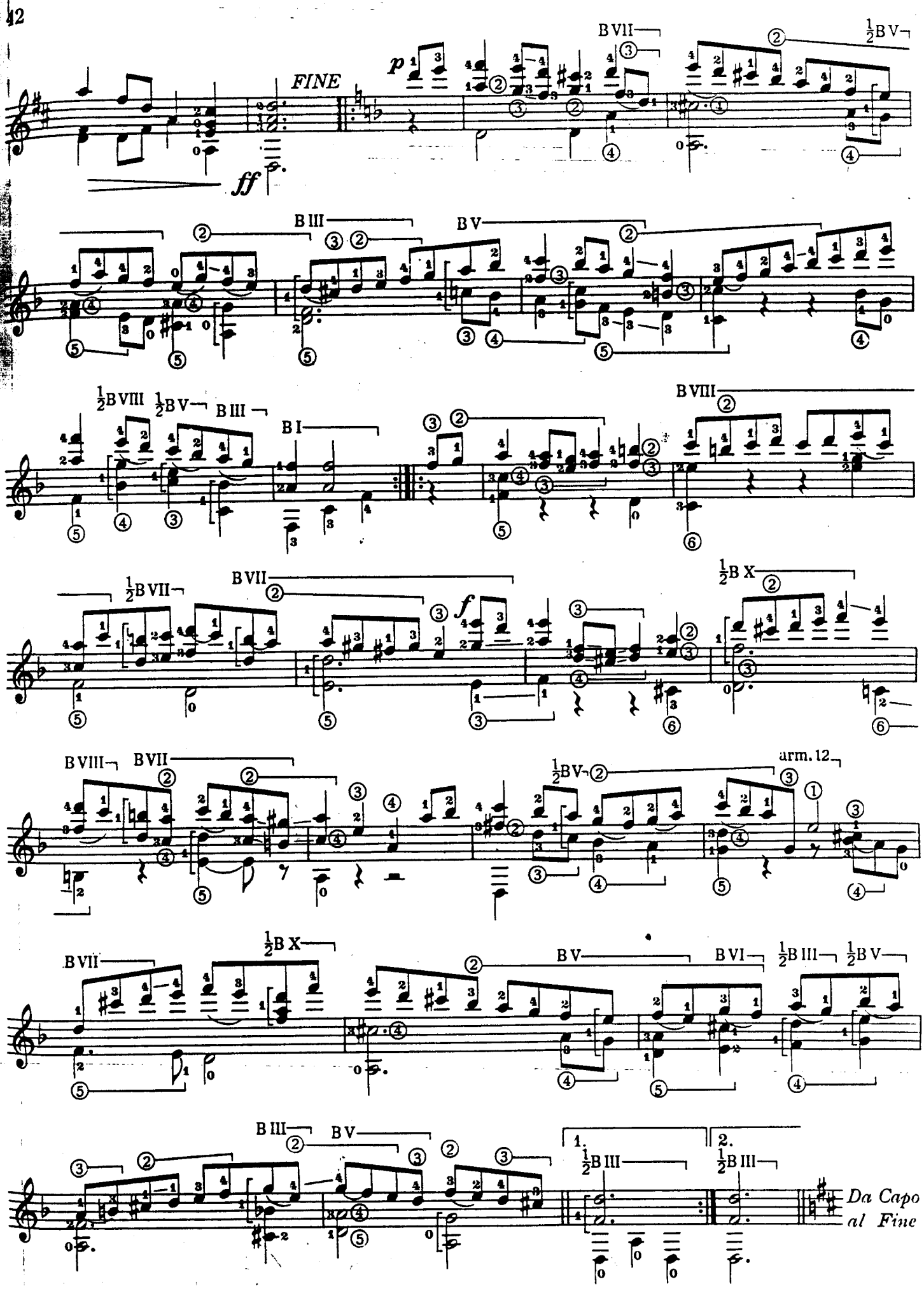
CII

J. S. Bach

BOURRÉE




BVII
½B II
½B II
½B VII
ff
p
BV
½BVII
½BV
BII
pp
f
½BVII
BIX
p
BIX
BVII
BVII
f
BVII
½BVII
BVII
BII
½BII
½BVII
ff
p
BV
½BVII
½BV
BII
pp


FINE
p
ff
BVII
½BV
BIII
BV
½BVIII
½BV
BIII
BI
BVIII
½BVII
BVII
f
½BX
BVIII
BVII
½BV
arm. 12
BVII
½BX
BV
BVI
½BIII
½BV
BIII
BV
1.
½BIII
2.
½BIII
Da Capo
al Fine

КУРАНТА

И. С. БАХ

Переложение А. Сеговии

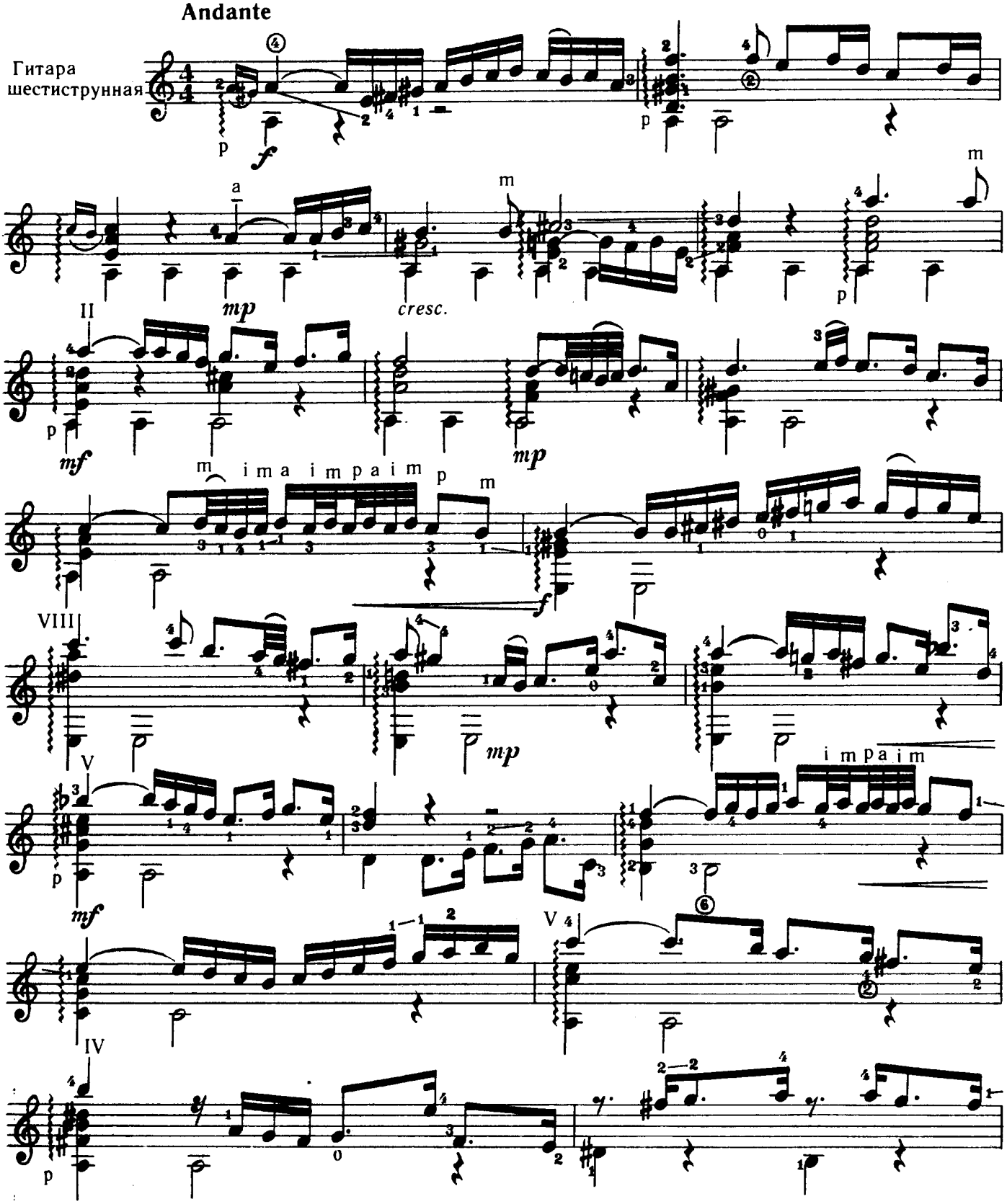
Moderato (Умеренно)

p a m i p m

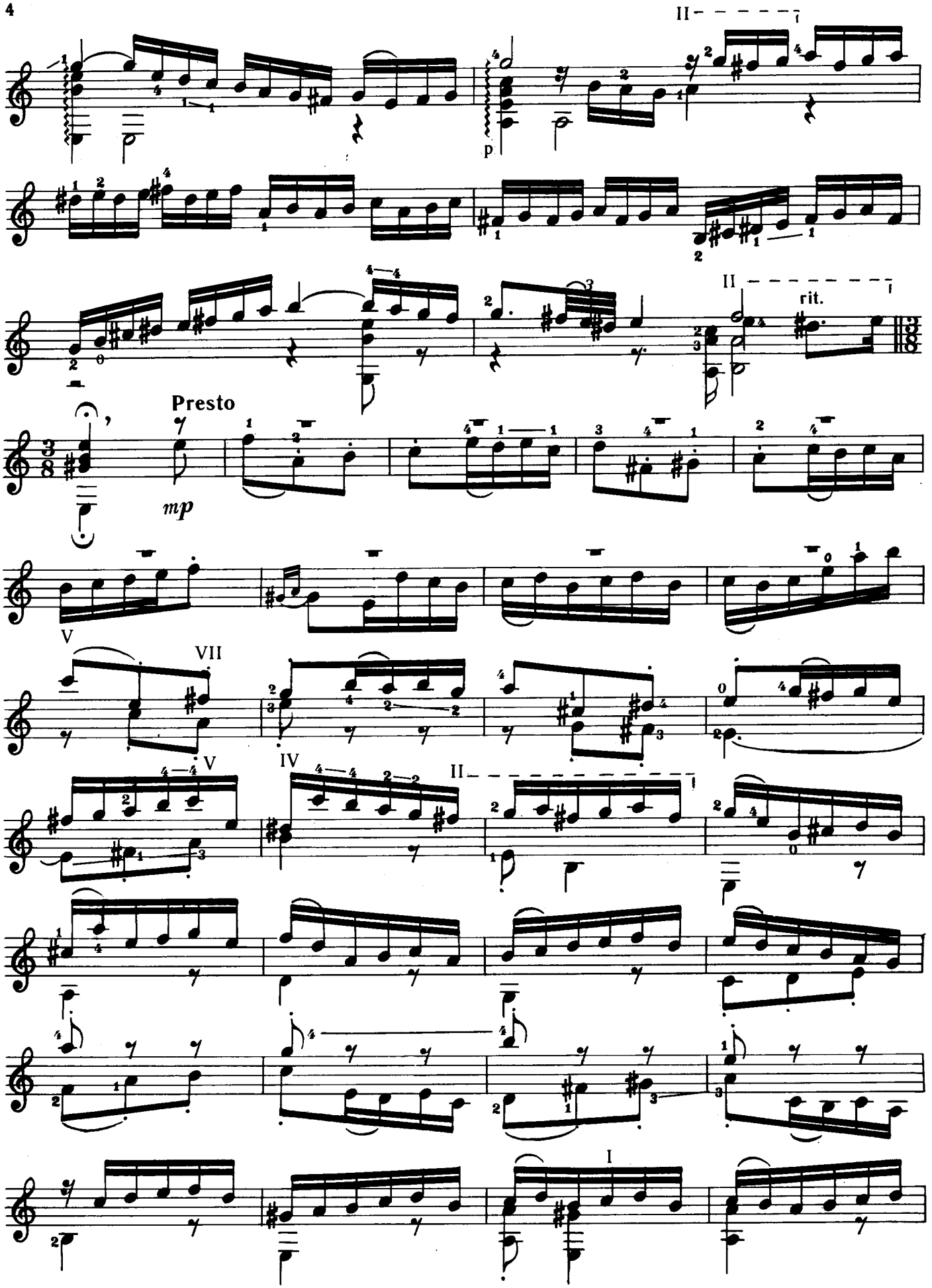
ПРЕЛЮДИЯ И ФУГА*

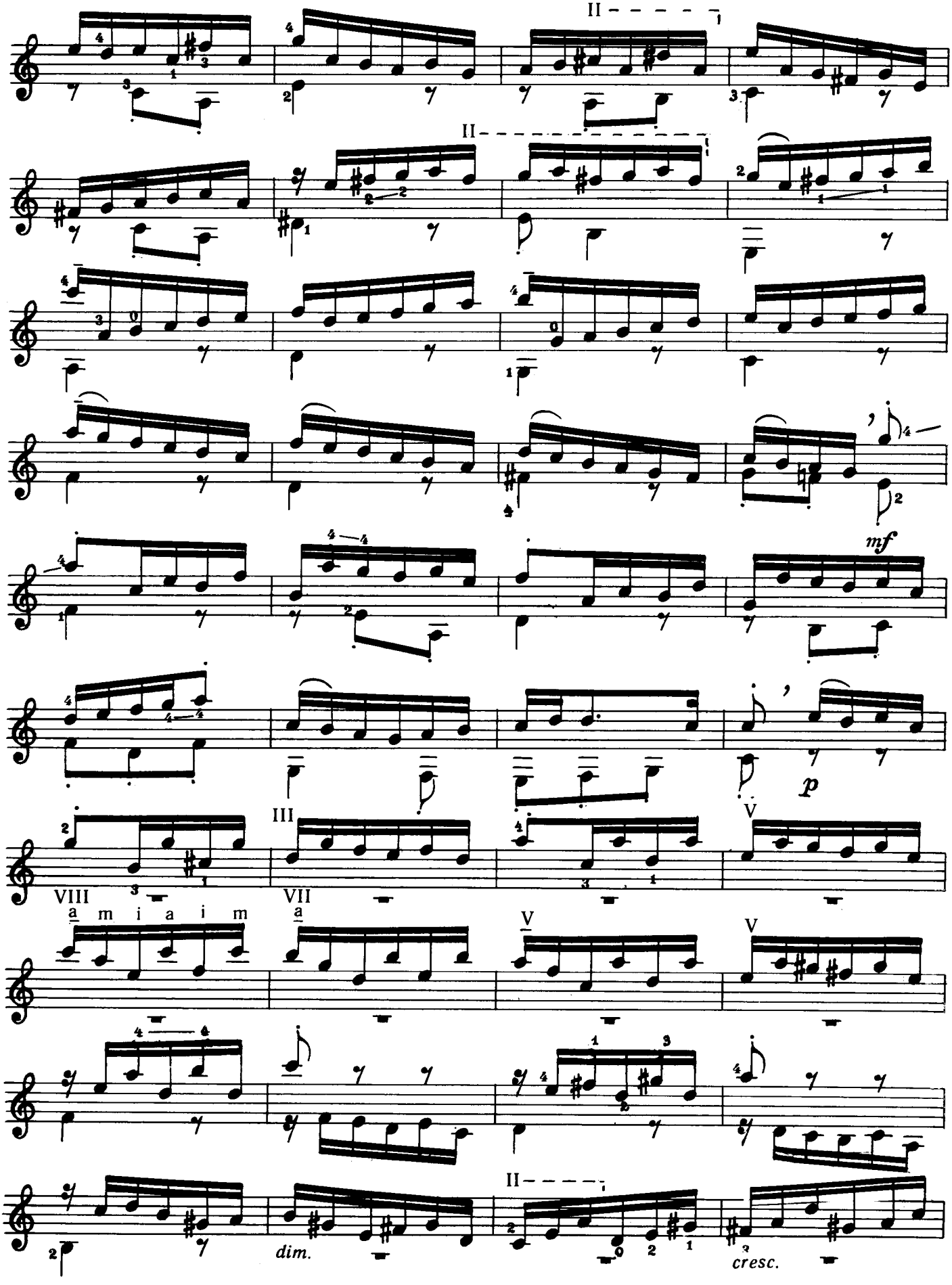
Редакция И. Пермякова

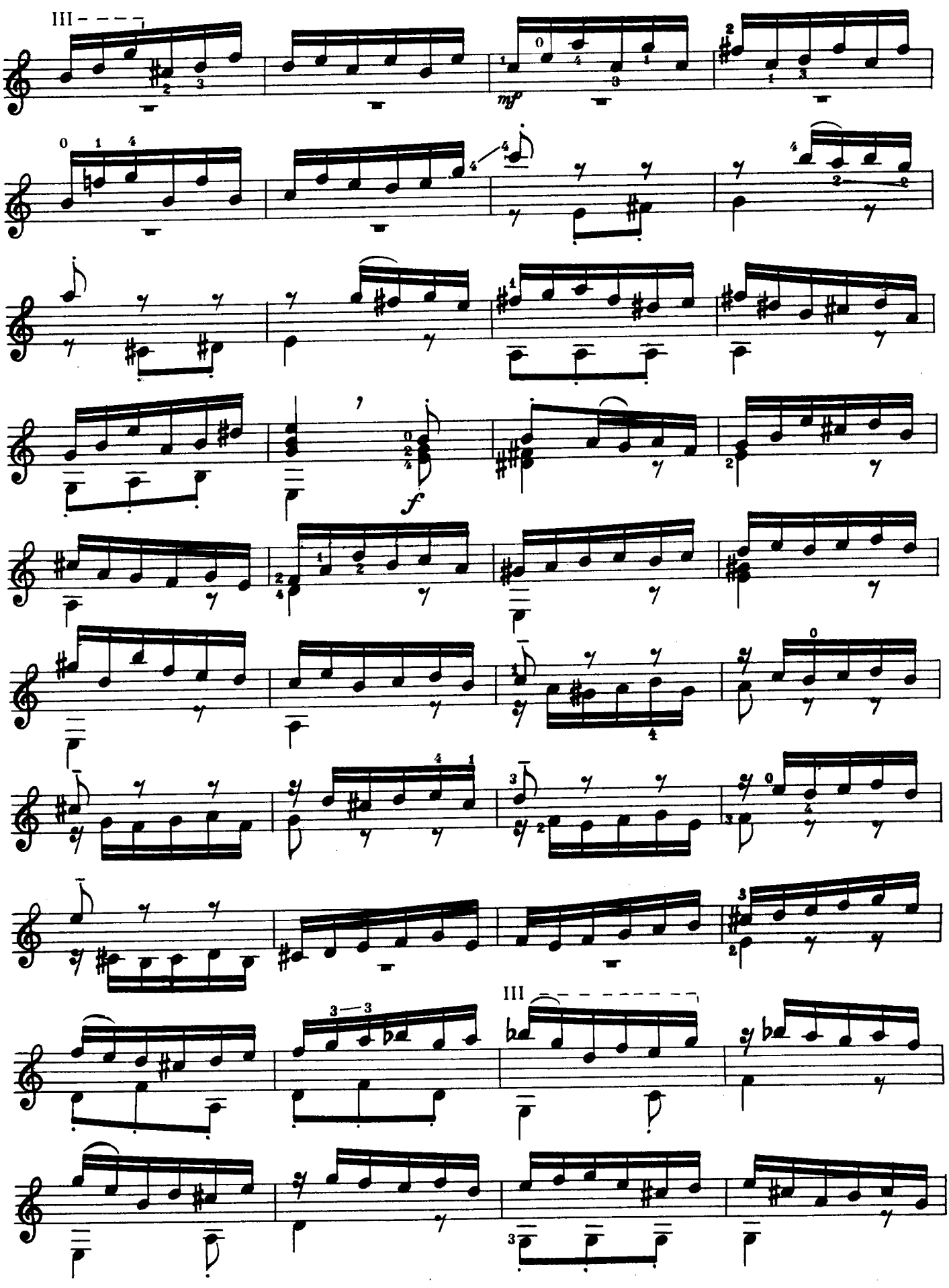
И. С. БАХ

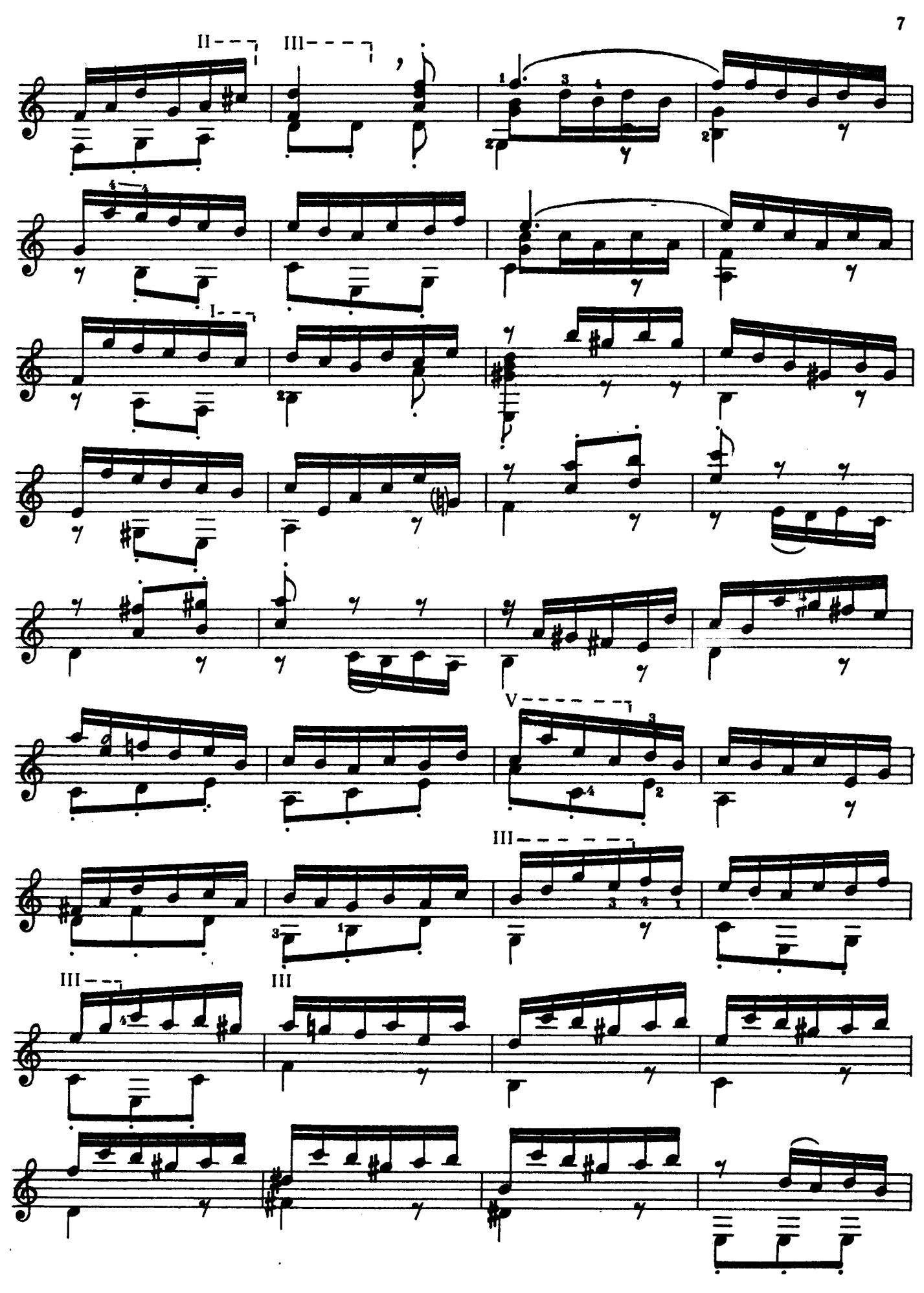


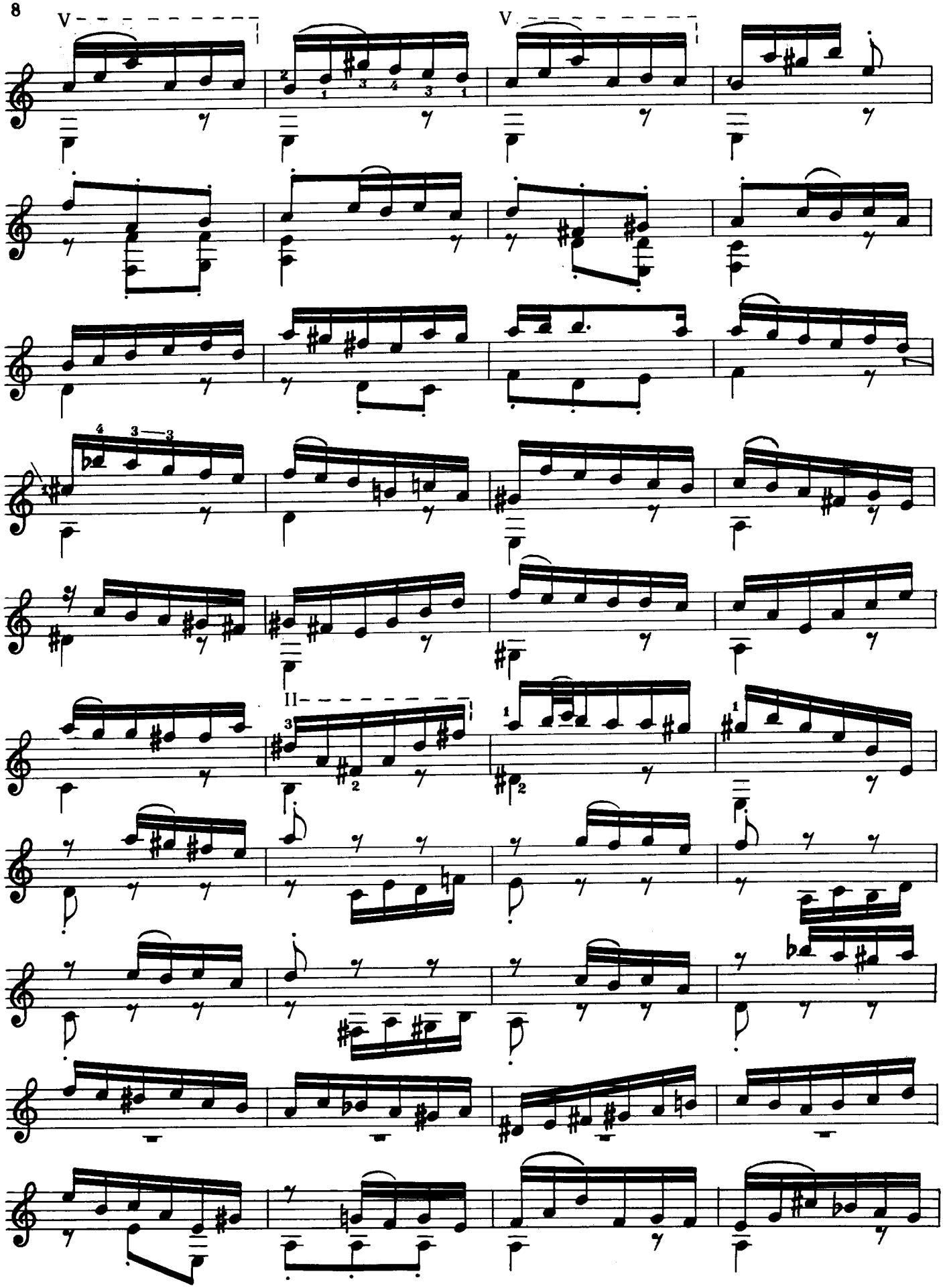
* Из сюиты № 5 для виолончели соло.

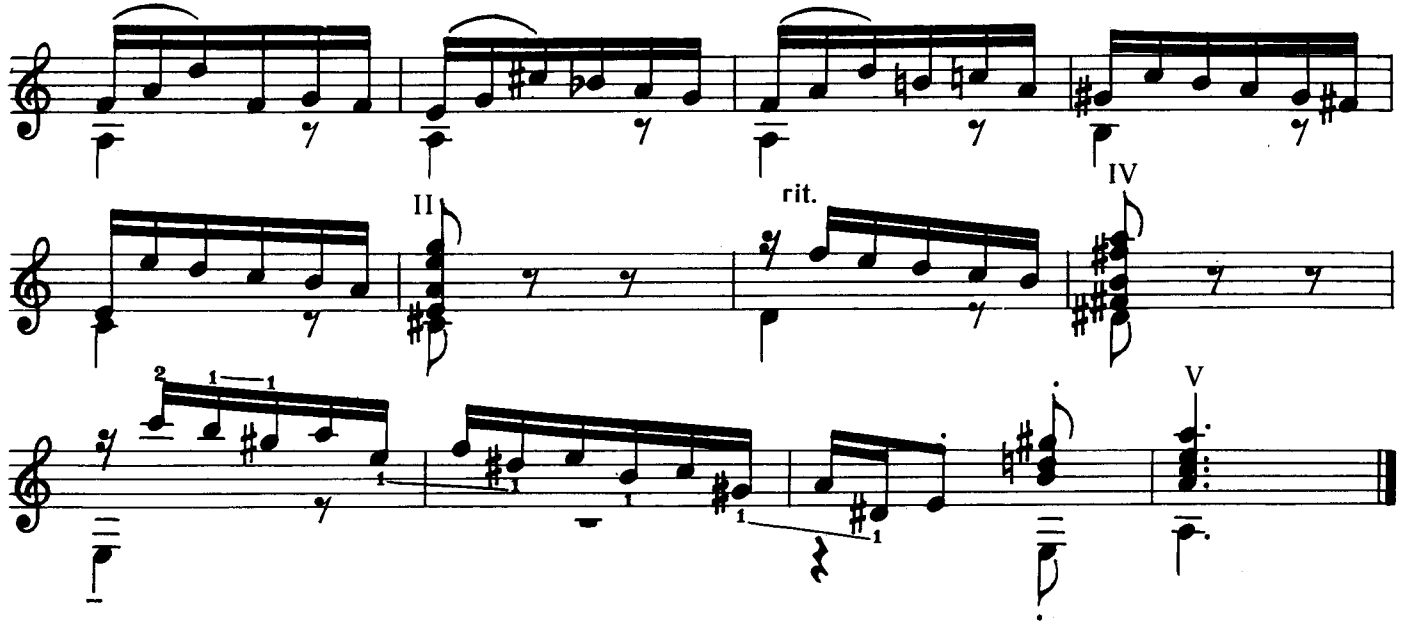

II
p
II
rit.
Presto
mp
V
VII
V
IV
II
I


II
II
mf
p
III
V
VIII
a m i a i m
VII
a
V
V
II
dim.
cresc.


III
mp
f
III




V
V
II


II
rit.
IV
V

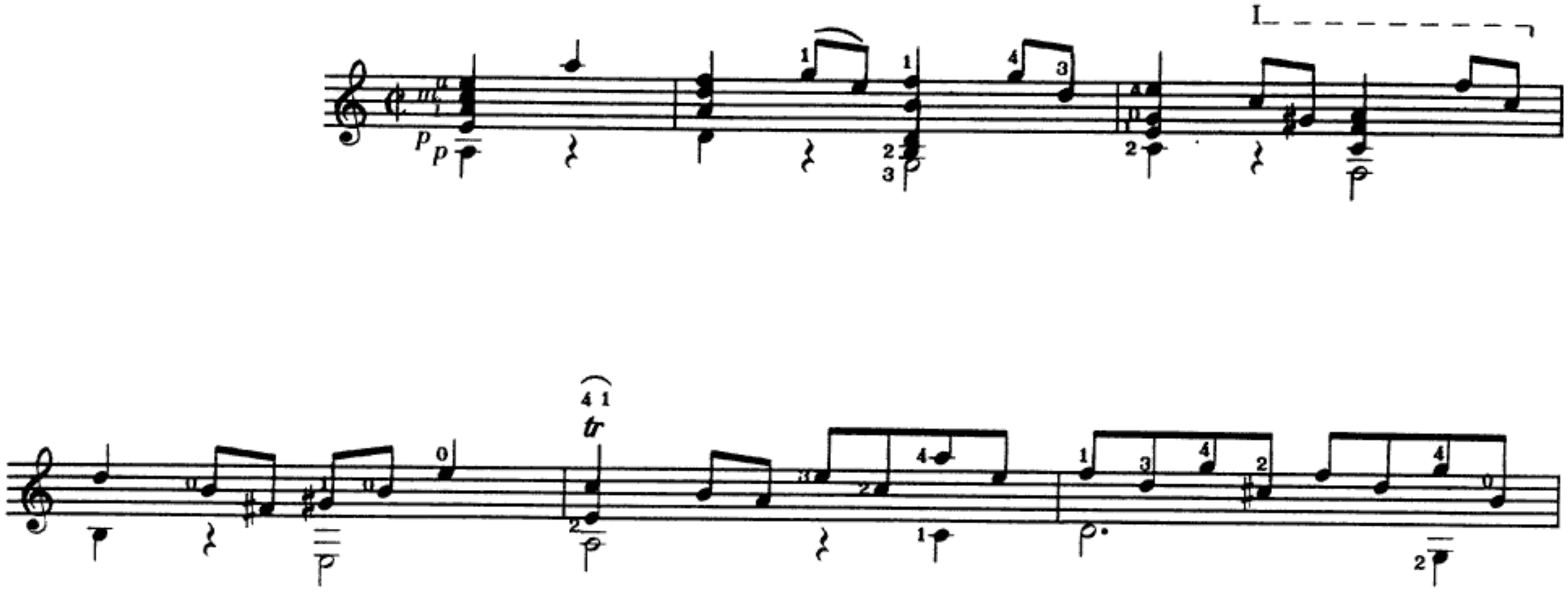
GAVOTTE I & II

(from 5th Cello Suite)

Transcribed for Guitar by
CHRISTOPHER PARKENING

I

J.S. BACH



II

V VII II

III II I II

III

Gavotte I - *D.C.*

ГАВОТ

GAVOTTE I из пятой сюиты для виолончели

Giubilo [Торжественно]

c.IV c.II c.IV c.IV

f

c.II c.IV c.VII

c.IV c.II c.IV c.II c.V

②

cIV cII cIV cII cII

cII VII ② cIV cII

cII

GAVOTTE II

Moderato [Умеренно]

cVII

mf

cIV cII

cVII

cIV cII

cII

cVII cIV

cIV cII

cII

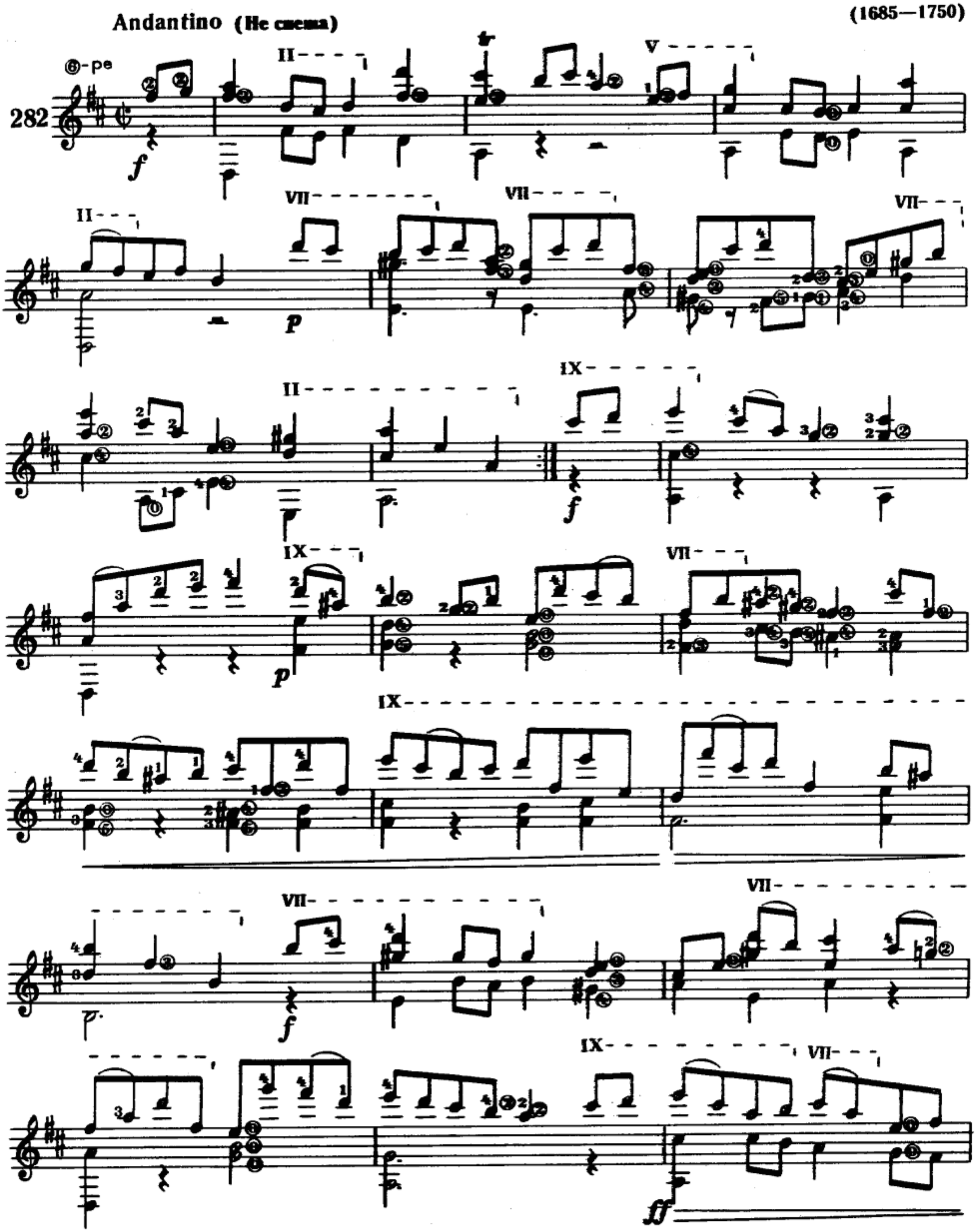
cIV cII

Повторить Gavotte I

Лур

Старинный танец

И. С. БАХ
(1685—1750)



II VII V VII
p pp
V V II II
VII IX
p f p
VII IX
IX VII
VII f
VII IX
ff
II VII
V VII V V
pp p
II VII
ff p

ar. 12

ar. 12

II VII VII

p

II IX

f

IX

p

IX VII

VII VII

f

f

IX VII

ff

II VII V VII

p *pp*

V V II II

Johann Sebastian Bach
1685 – 1750

Gavotte I

Gavotte II

C VII C IV C II

C VII C IV C II

C II

C VII C IV C IV C II

C II

C II

C II

Gavotte I Da Capo

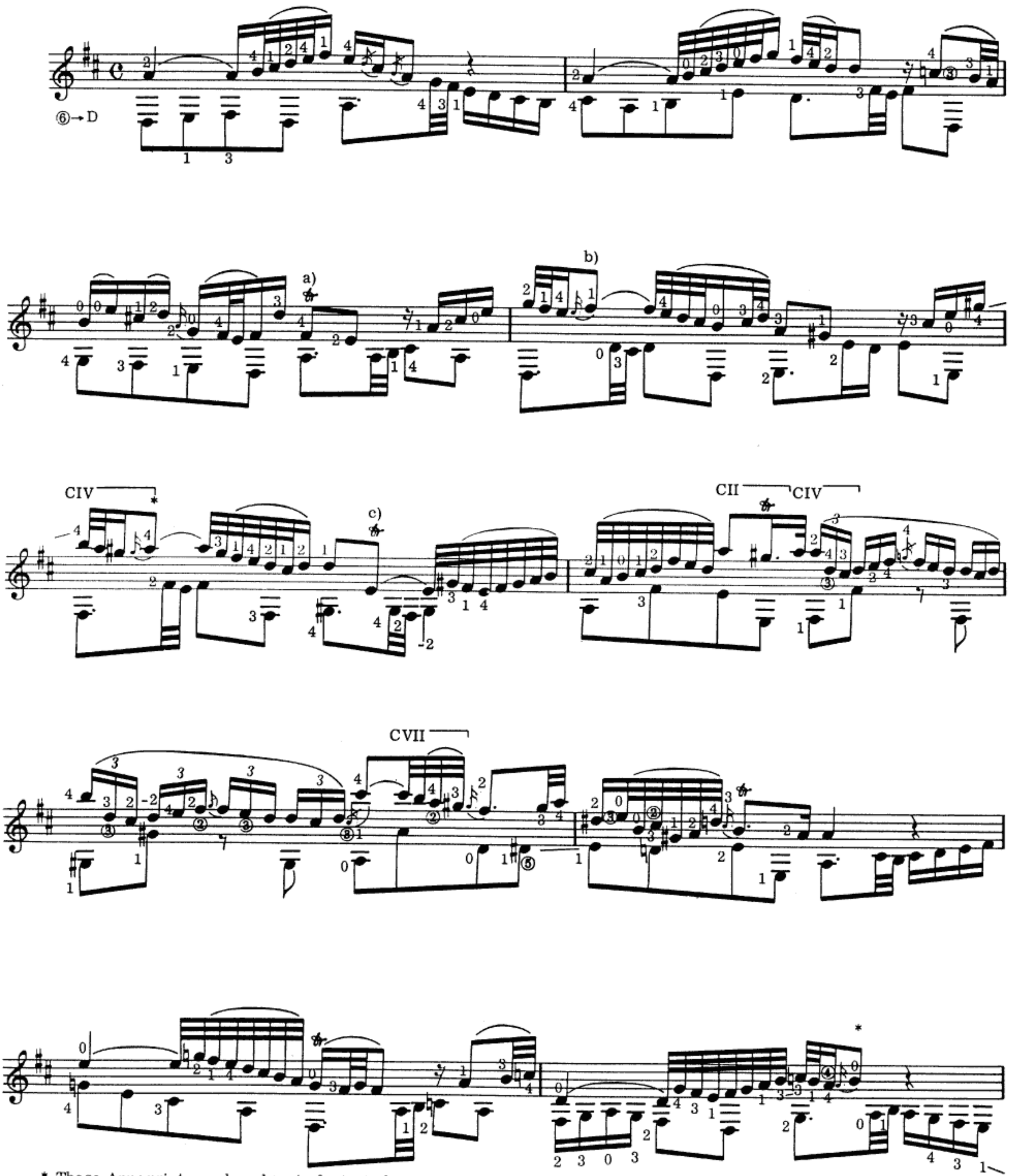
SONATA-BWV 1035

I

Transcribed & Edited for Guitar
by Robert Brightmore

J. S. BACH

Adagio ma non tanto



* These Appoggiatura played as in footnote b).

d)

CII

CIV

CIII

CIV

CI

CII

CIII

CII

CIV

a)

a i m i m

b)

c)

d)

a i m p i m

II

Allegro

CII

⑥→D

p

f

½ CII

CII

½ CII

CII

CII CIV

½ CII

CII

CII

CII

CII

½ CII

CII

½ CII

CII

CII

CII

p

f

CII CIV CV CII

CV CII

CII CII CIV CV

III

Siciliano

CII

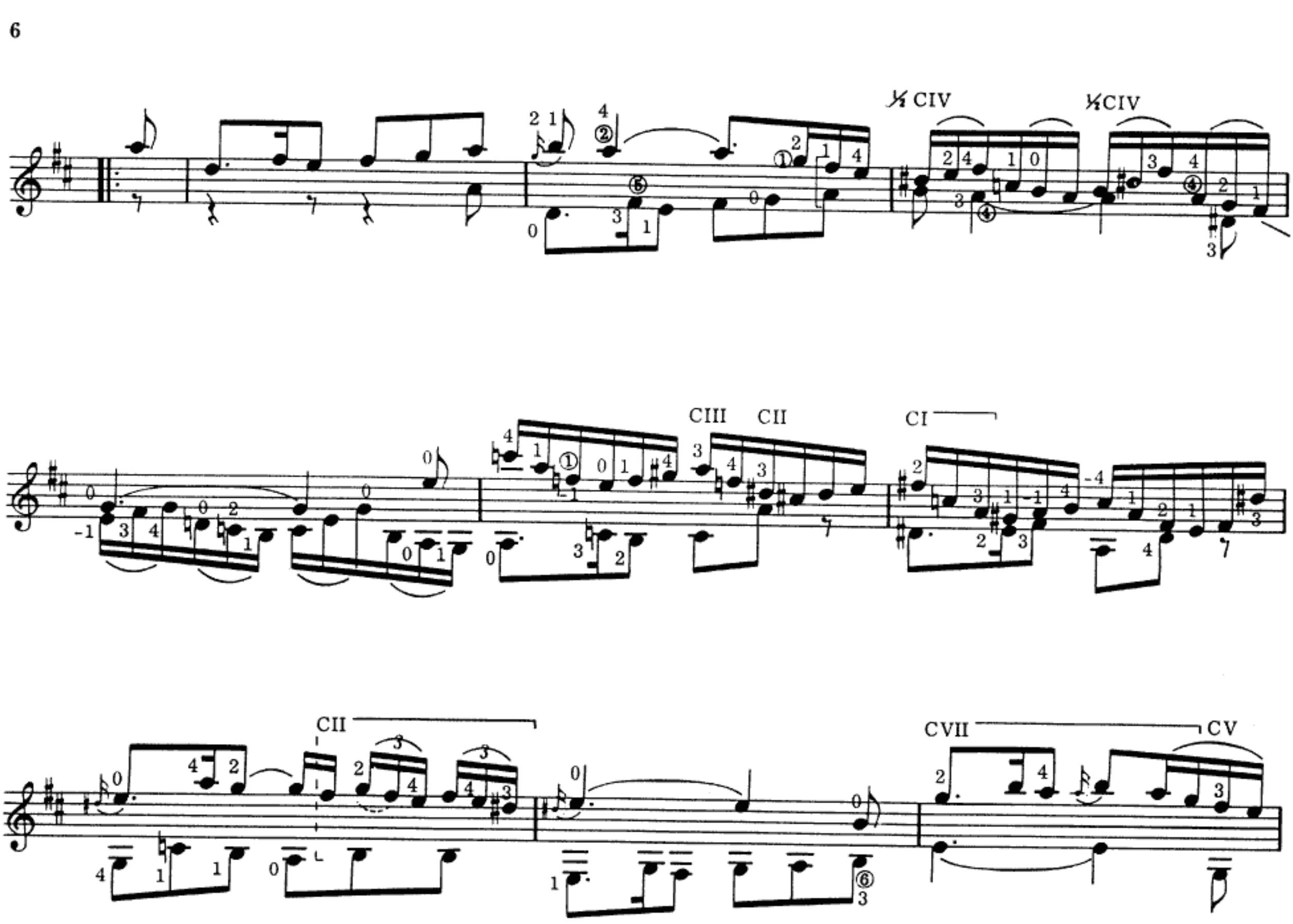
a)

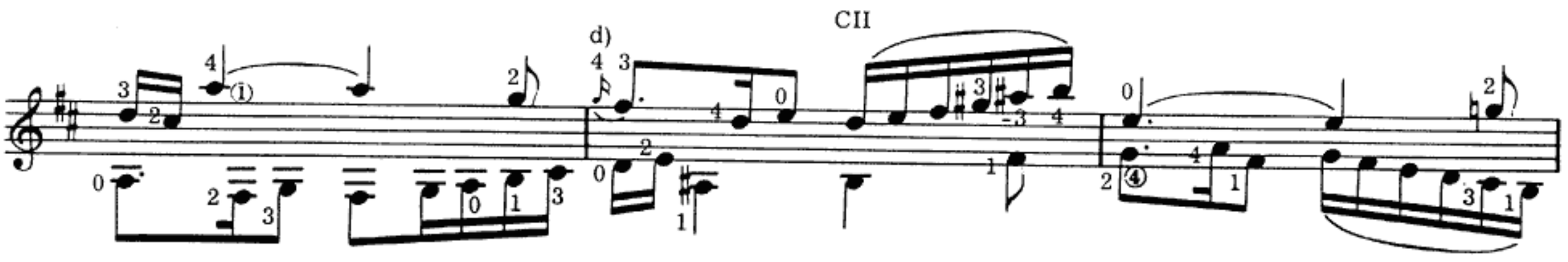
⑥→D

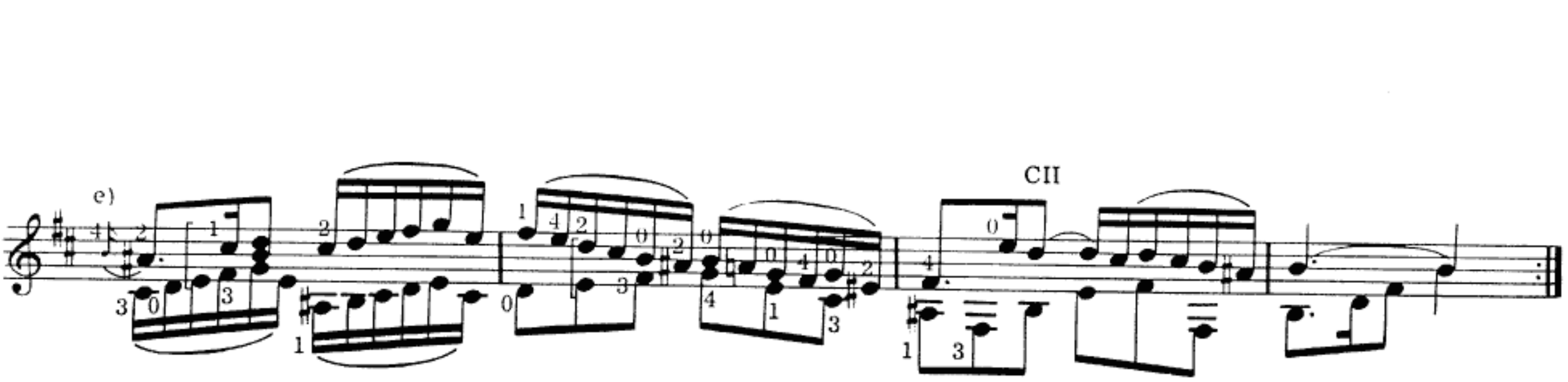
b) CIV CII

½CII CI CII

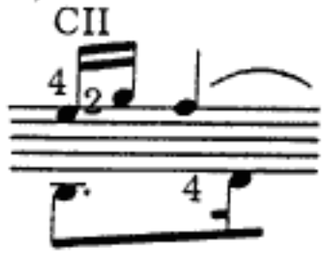
c)



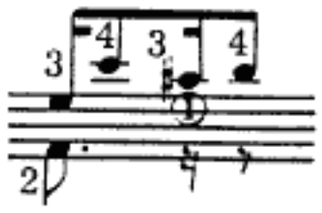




a)
CII

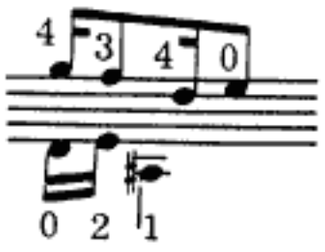


b)



c)

d)



e)

IV

Allegro assai

a)

CII

CII

⑥→D

½ CII

CII

CII

½ CIV

½ CII ½ CIV

CII

II

CII

½ CII

b)

½ CII

IV II

CII

CII

CII

V

(*-Similie)

a)

b)

PRÄLUDIUM

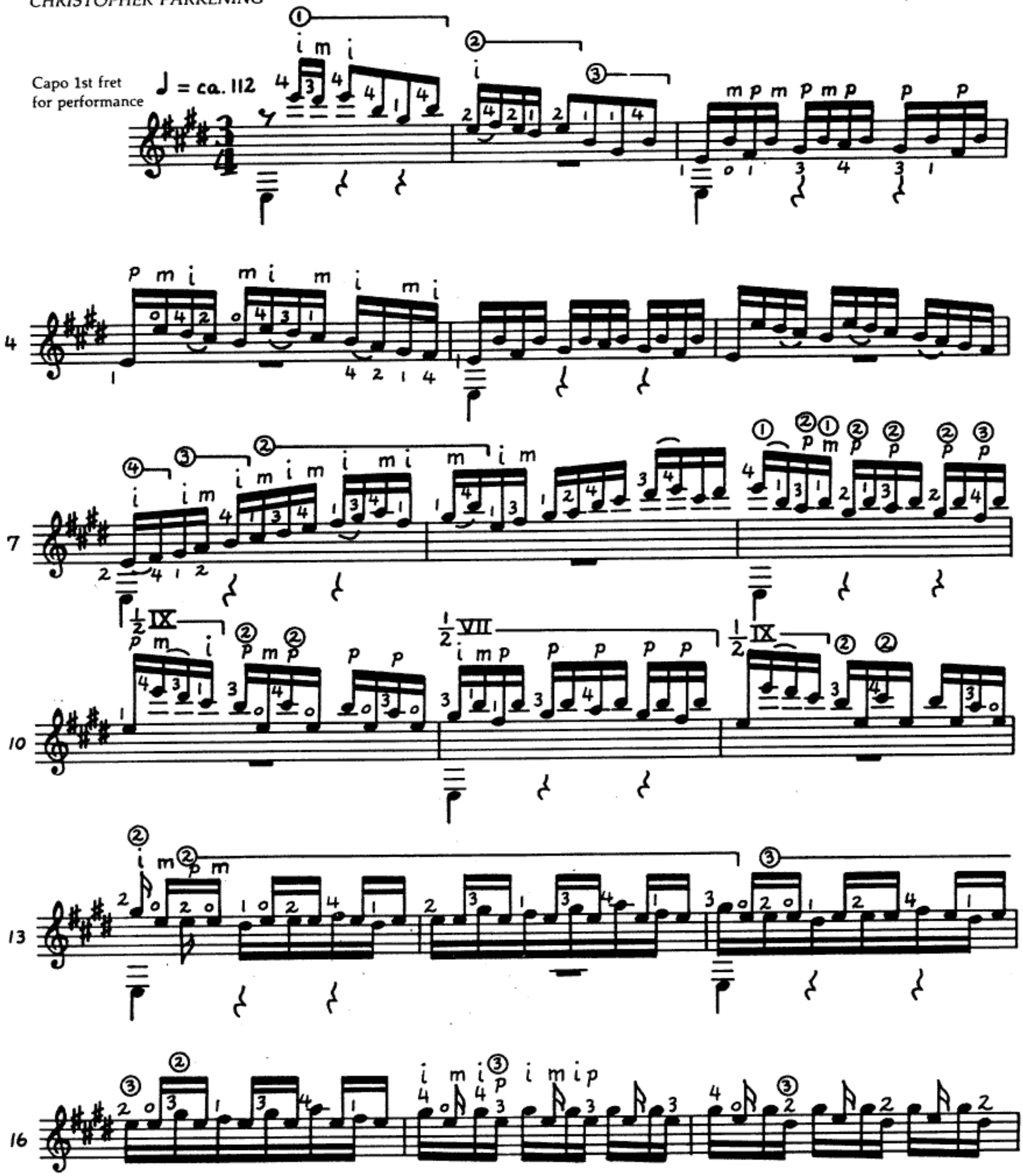
"We Thank Thee, Lord, We Thank Thee"

from Cantata 29

Transcribed by
CHRISTOPHER PARKENING

J. S. BACH

Capo 1st fret
for performance



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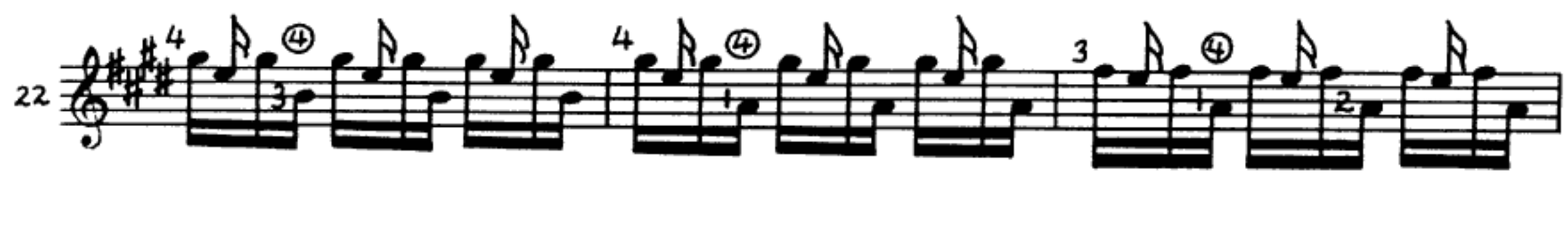
19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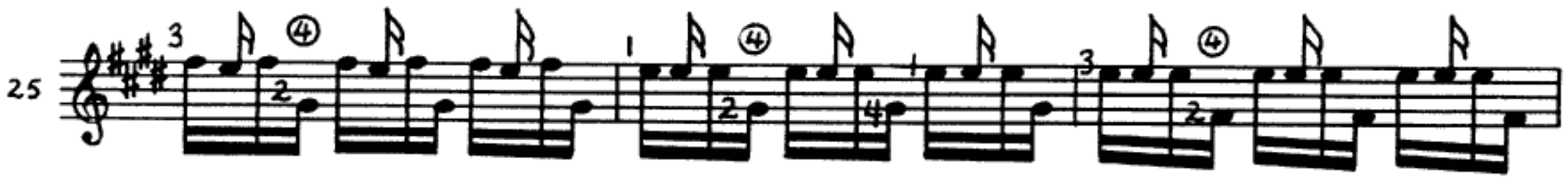
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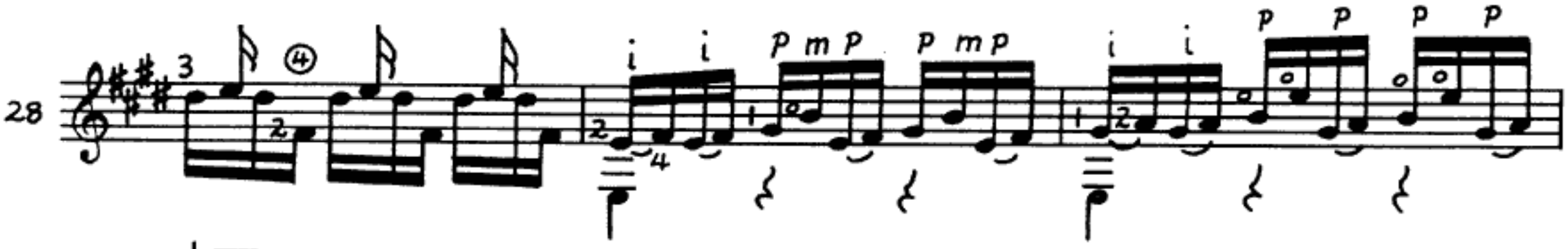
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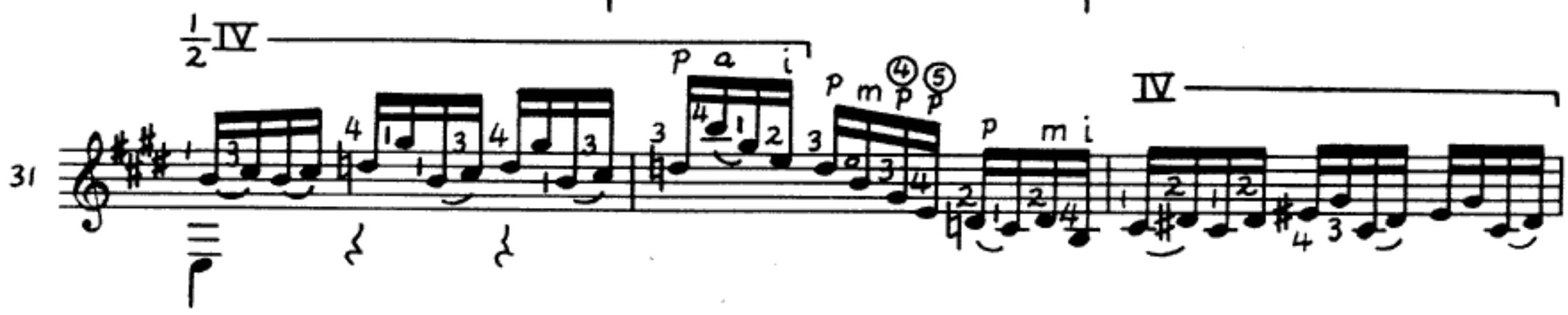
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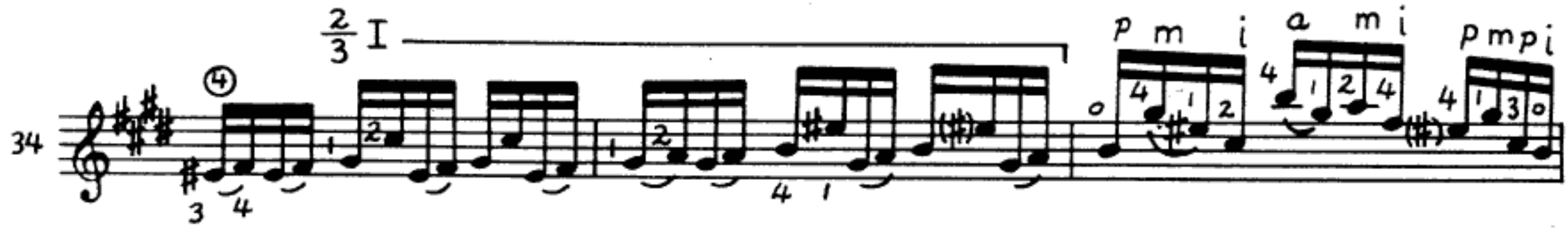

34

37

40

43

46

49

52

55 VII i a m p a m i p a m i p a m i p a m i p m i i a p a p a p a p a i

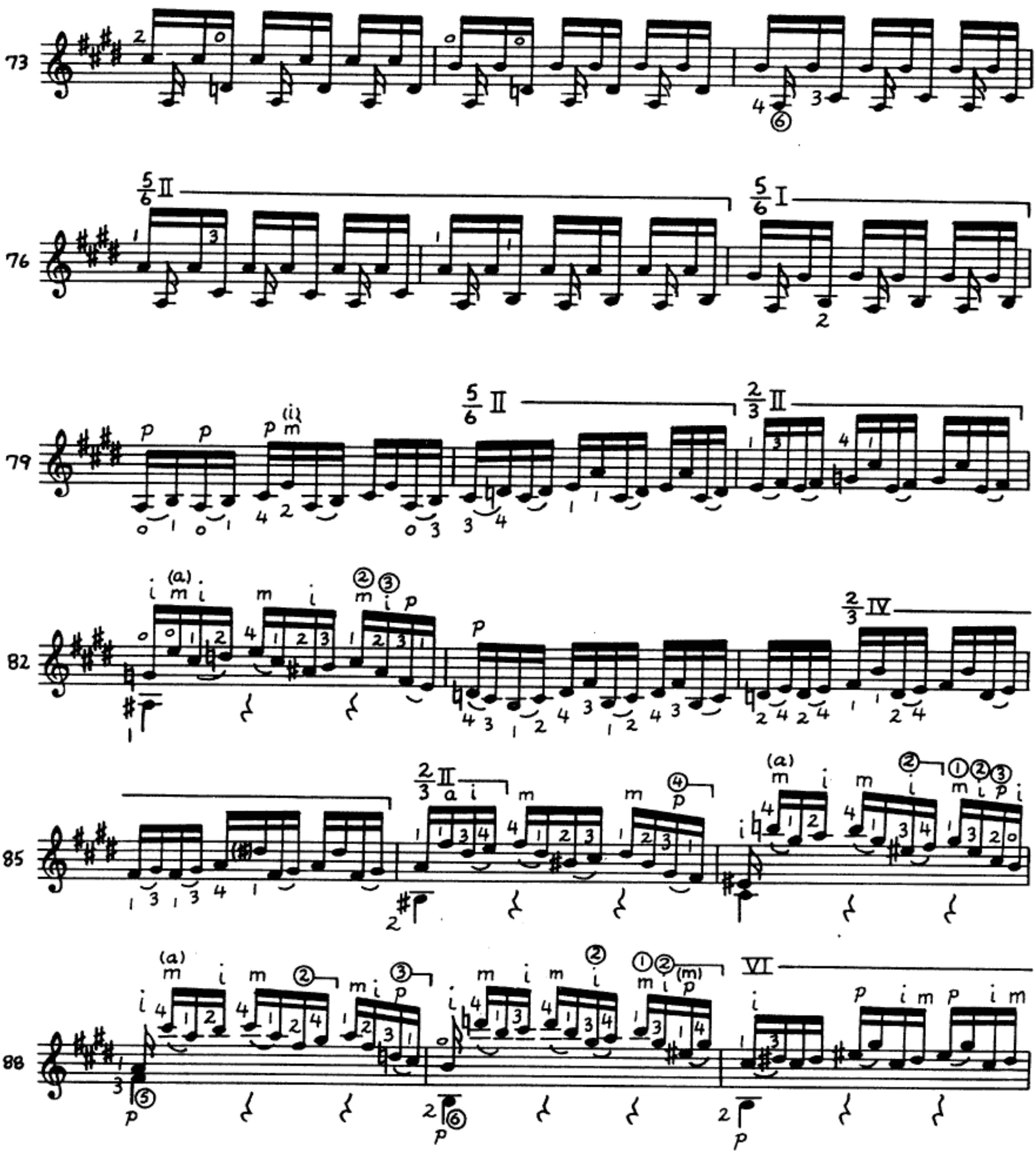
58 ④ ④ p i ⑤ ⑤ ③ i a i m p p p ½ II a m i p a p i p m i

61 m a ½ II m i ponticello m i

64 m dolce

67 ② m p m p p p p

70 m p m p m p m p


73
76
79
82
85
88

91

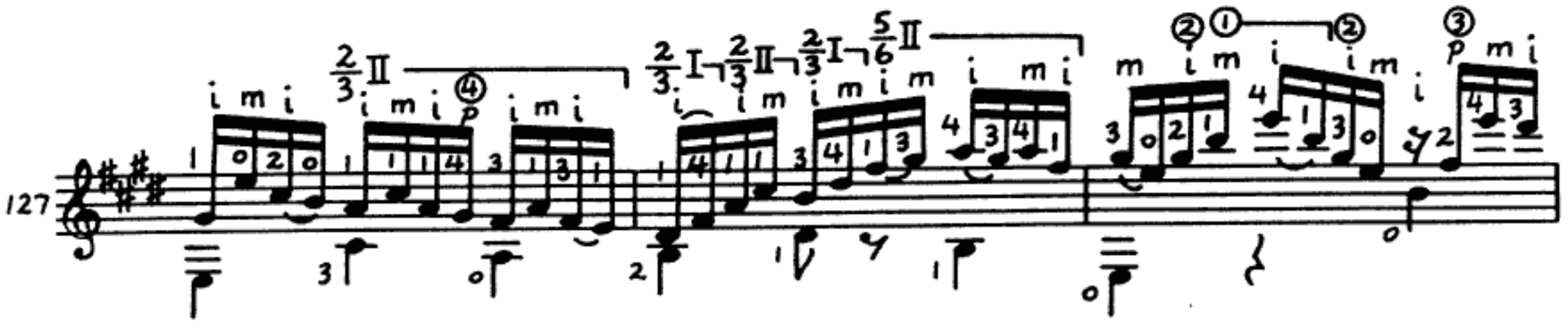
94

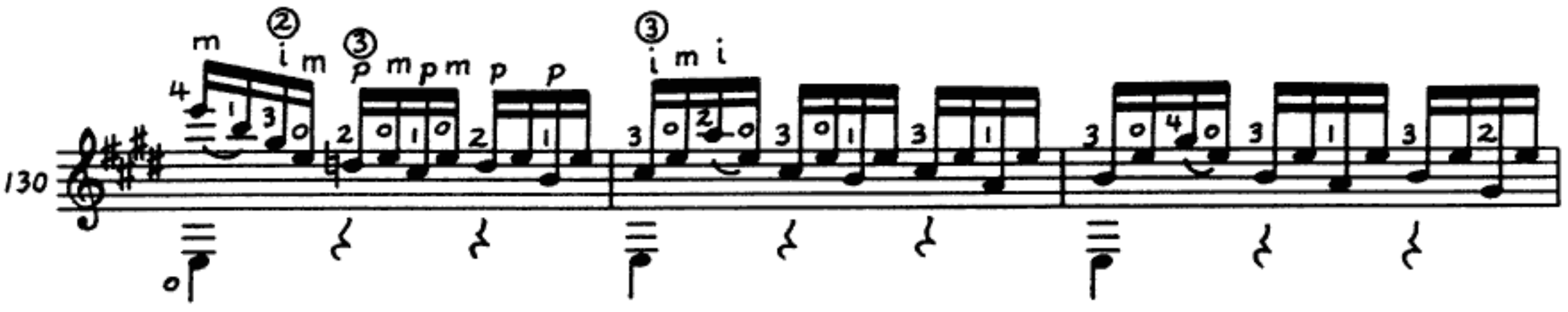
97

100

103

106


127
2/3 II
2/3 I
2/3 II
2/3 I
5/6 II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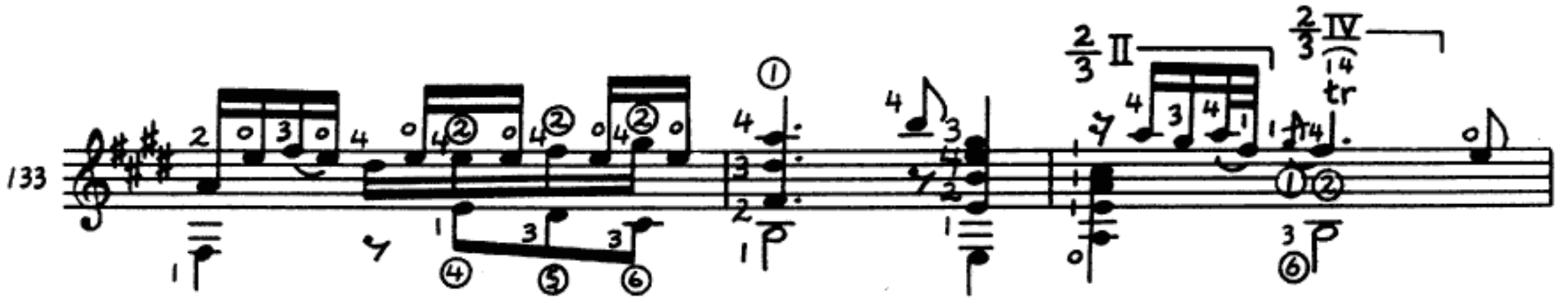
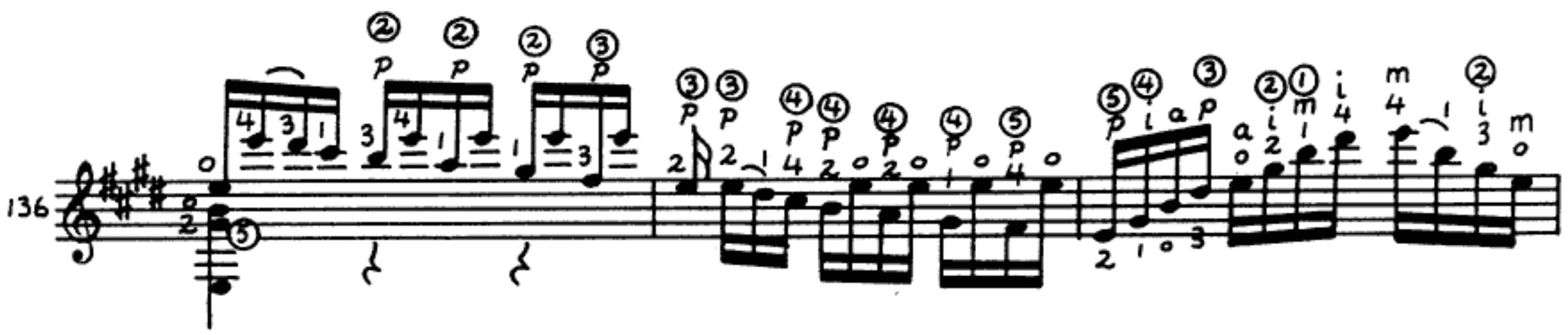

133
2/3 II
2/3 IV
tr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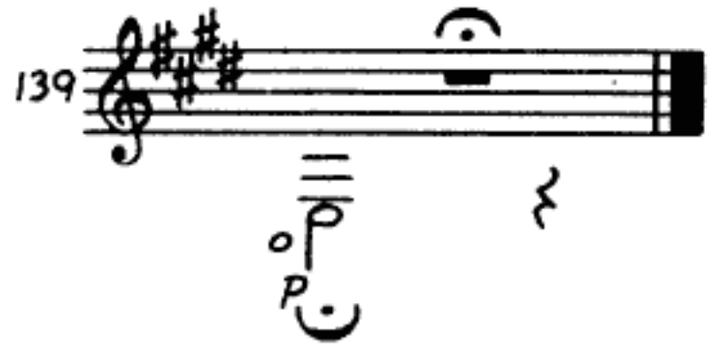

139

JESU, JOY OF MAN'S DESIRING

(from Cantata No. 147)

Transcribed by
RICK FOSTER

J.S. BACH

SHEEP MAY SAFELY GRAZE

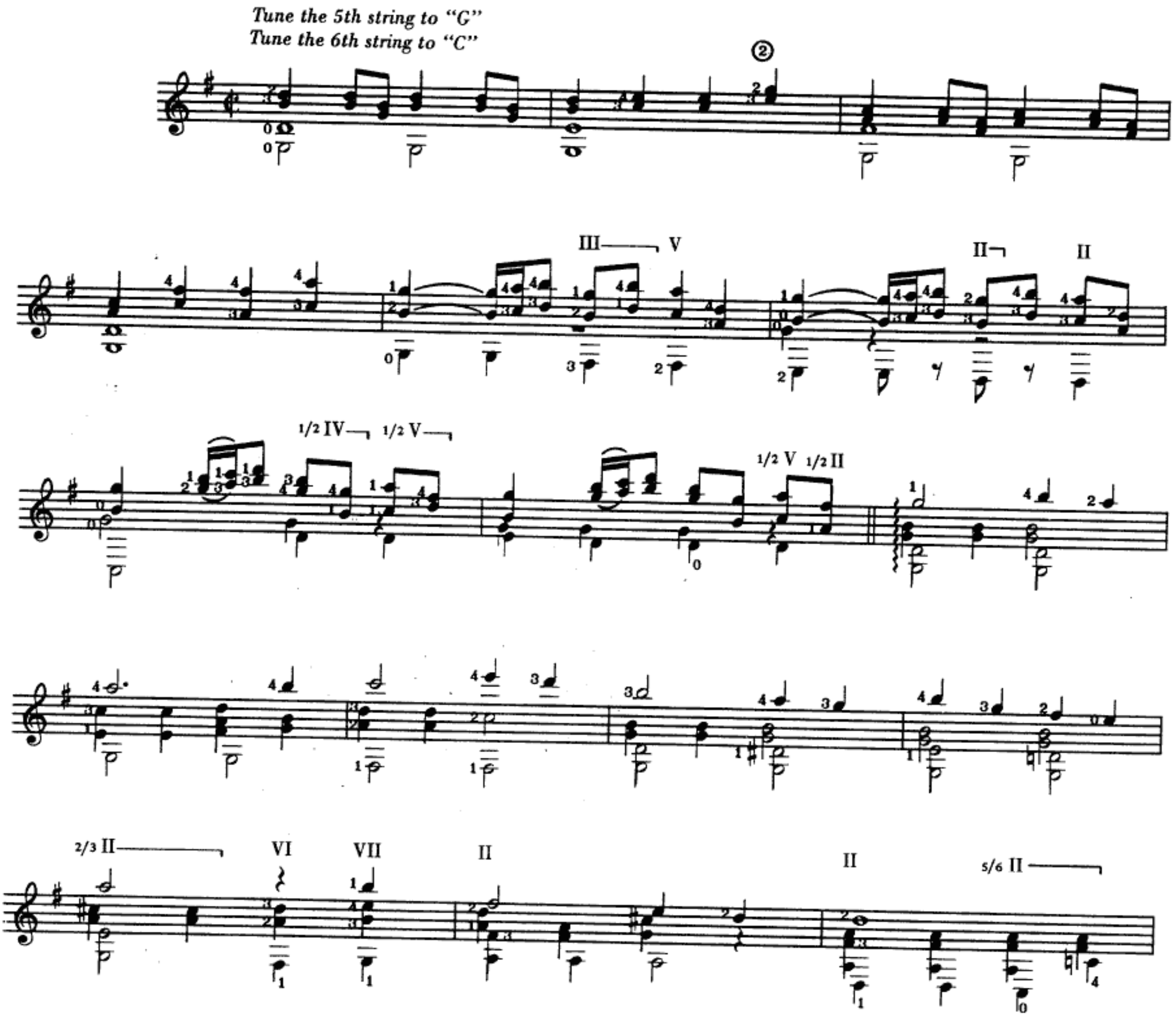
(from Cantata No. 208)

What I allude to in left hand technique as the "double bar" or "cross fret bar" is utilized in the following piece by Bach. In this "double bar," the index finger bars across two adjacent frets simultaneously. The bottom half of the index finger depresses the 1st, 2nd, and 3rd (treble) strings on the lower-sounding fret. The top half of the index finger depresses the 4th, 5th, and 6th (bass) strings on the higher-sounding fret. I have notated this by showing the two frets with a slash line between them. If, for example, the eight and ninth frets are to be barred with the index finger, the notation is as follows: VIII/IX.

Transcribed by
RICK FOSTER

J.S. BACH

Tune the 5th string to "G"
Tune the 6th string to "C"



2/3 II

X

1/2 XII

(harm.)

harm.

harm.

III

VIII

VII

III

V

2/3 X

1/2 V

2/3 VII

1/2 X

1/2 III

III

V

II

1/2 V

V

Fine Only

1/2 VII 2/3 IX VI VII VIII/IX IV

V IV V VII/VIII VIII/IX X/XI

1/2 X 1/2 IV V VII

II II

VII V VII V IV VIII IX

X IV

1/2 II 1/2 III X/XI IX VII VI

IX II XI/X II

VI VII II

VII IX 1/2 IX

1/2 II V II II

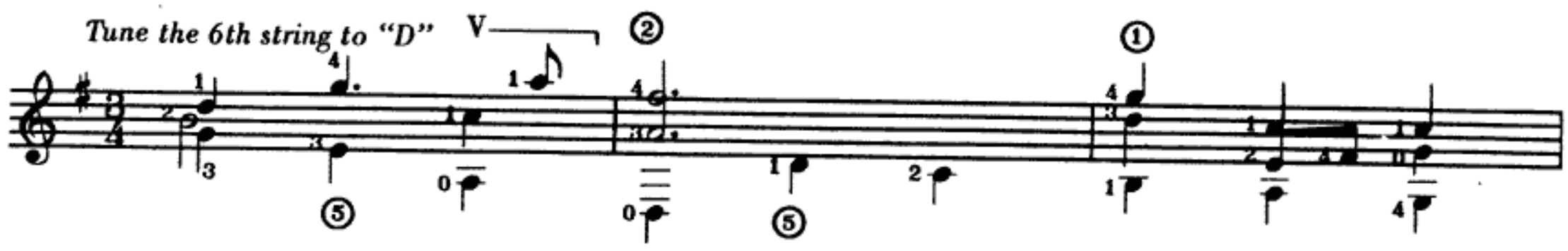
2/3 II VI VII II 5/6 II

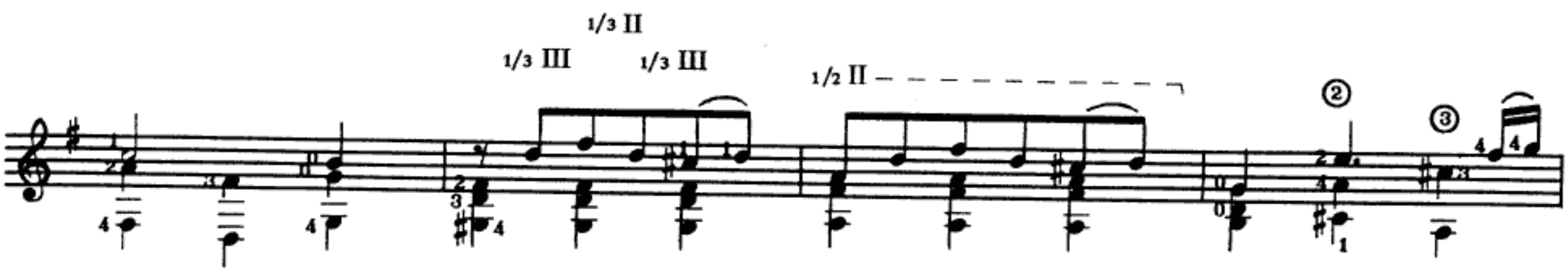
1/2 VII D.S. al Fine

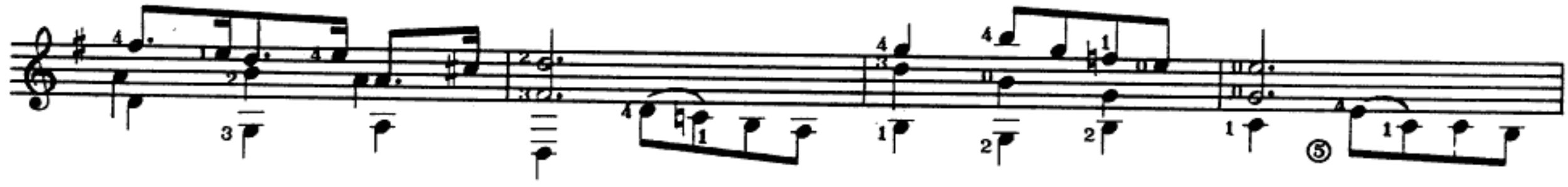
BE THOU WITH ME

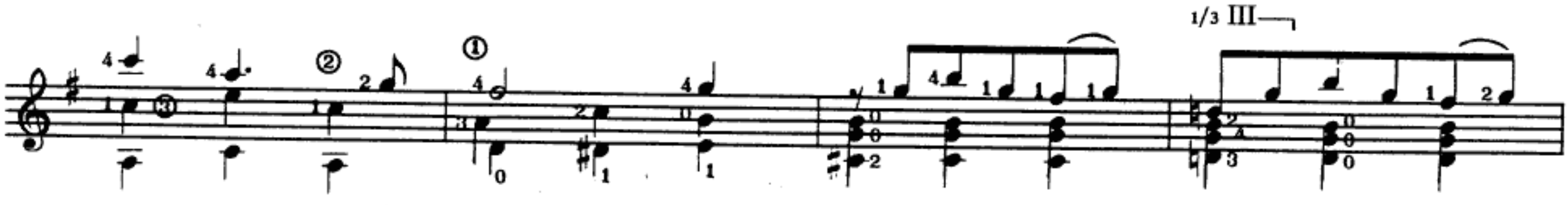
Transcribed by
JERROLD HYMAN

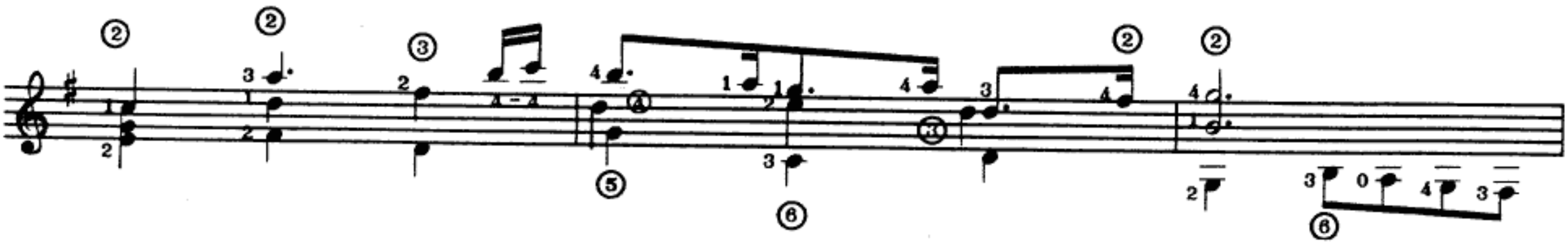
J.S. BACH











2/3 II

II

VII 1/2 V II

1/2 V

1/2 V V II

PRELUDE

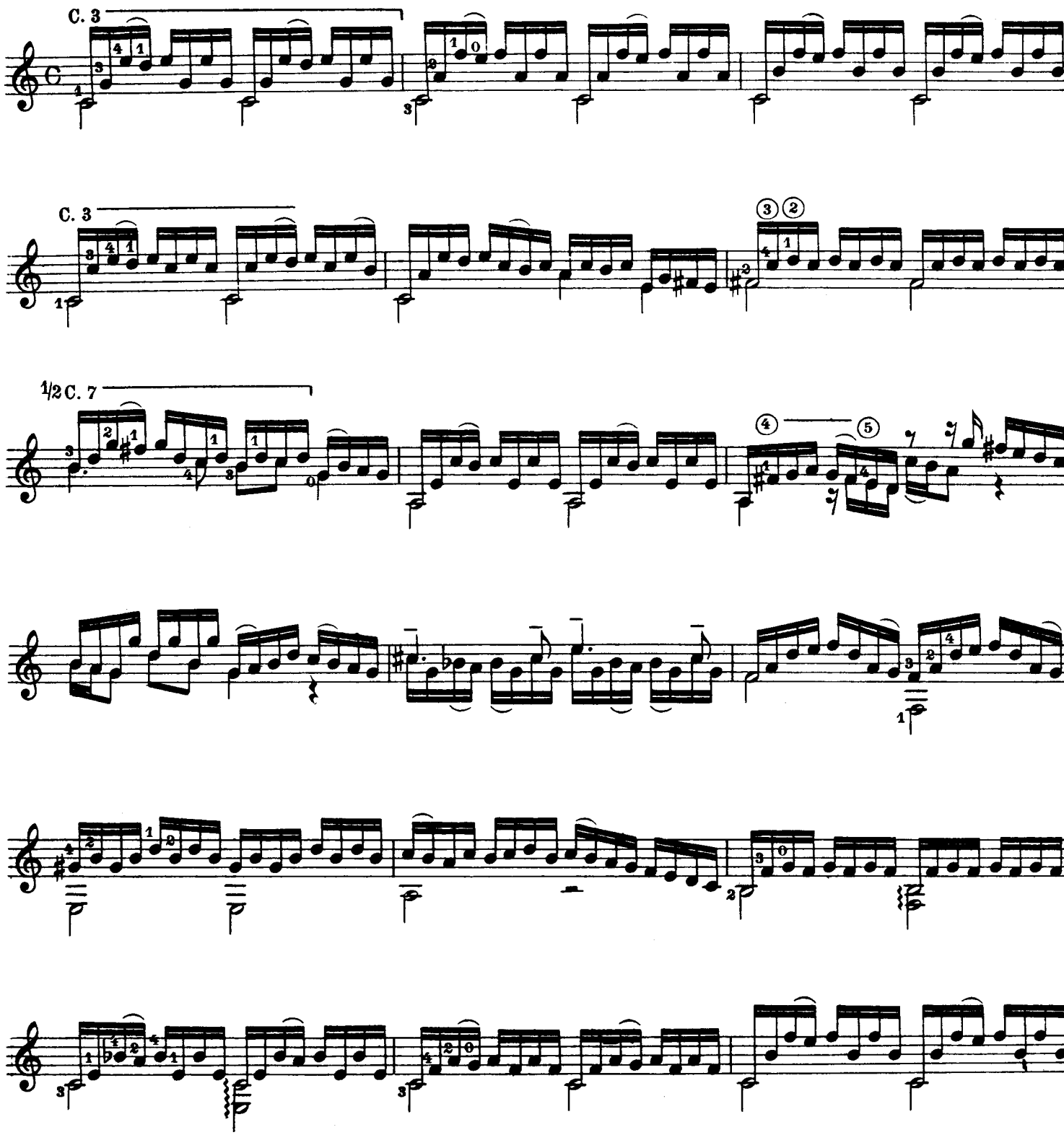
Transcribed by
JERROLD HYMAN

J.S. BACH

Prelude in C

Arranged and edited
by Siegfried Behrend

Johann Sebastian Bach
(1685-1750)



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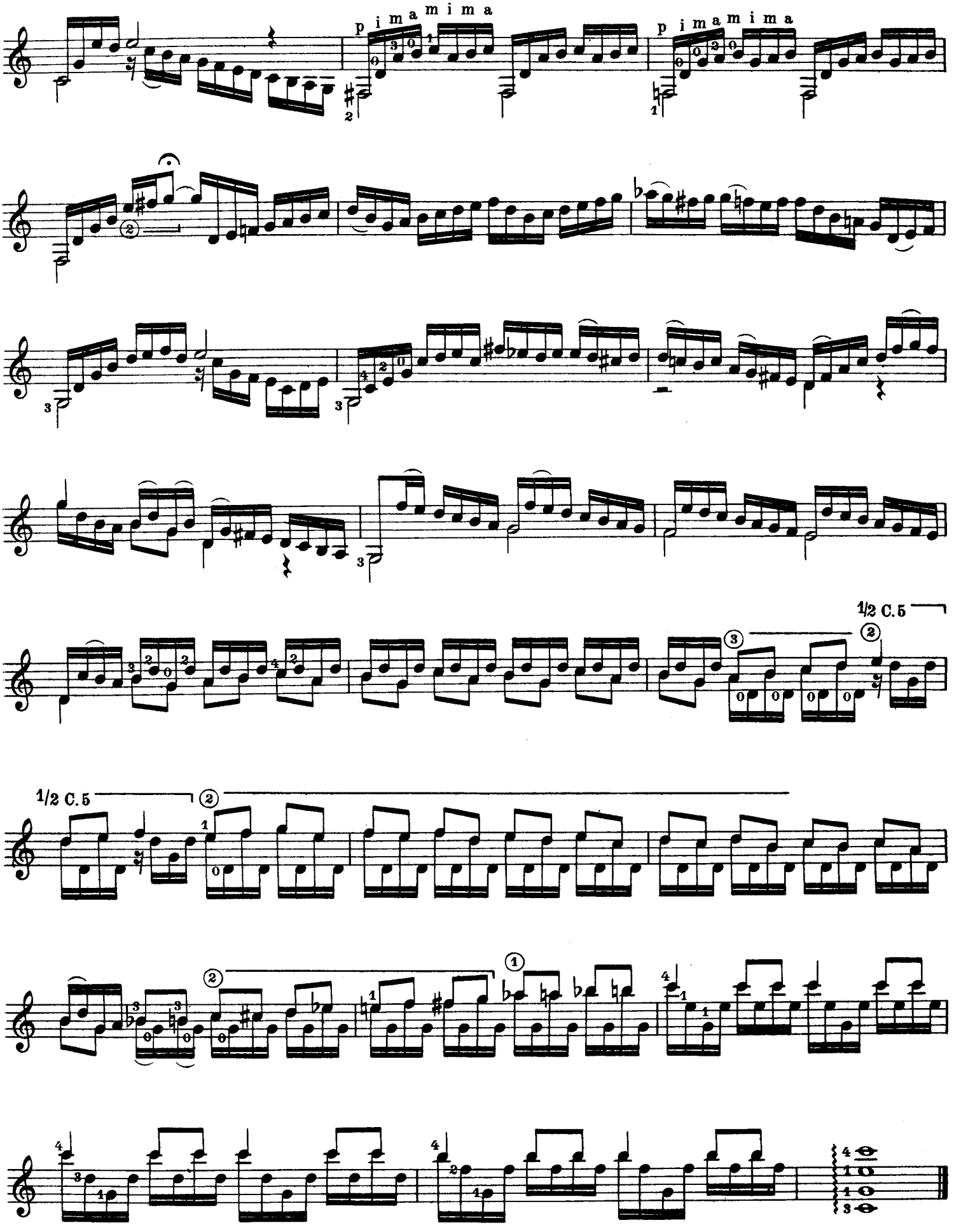
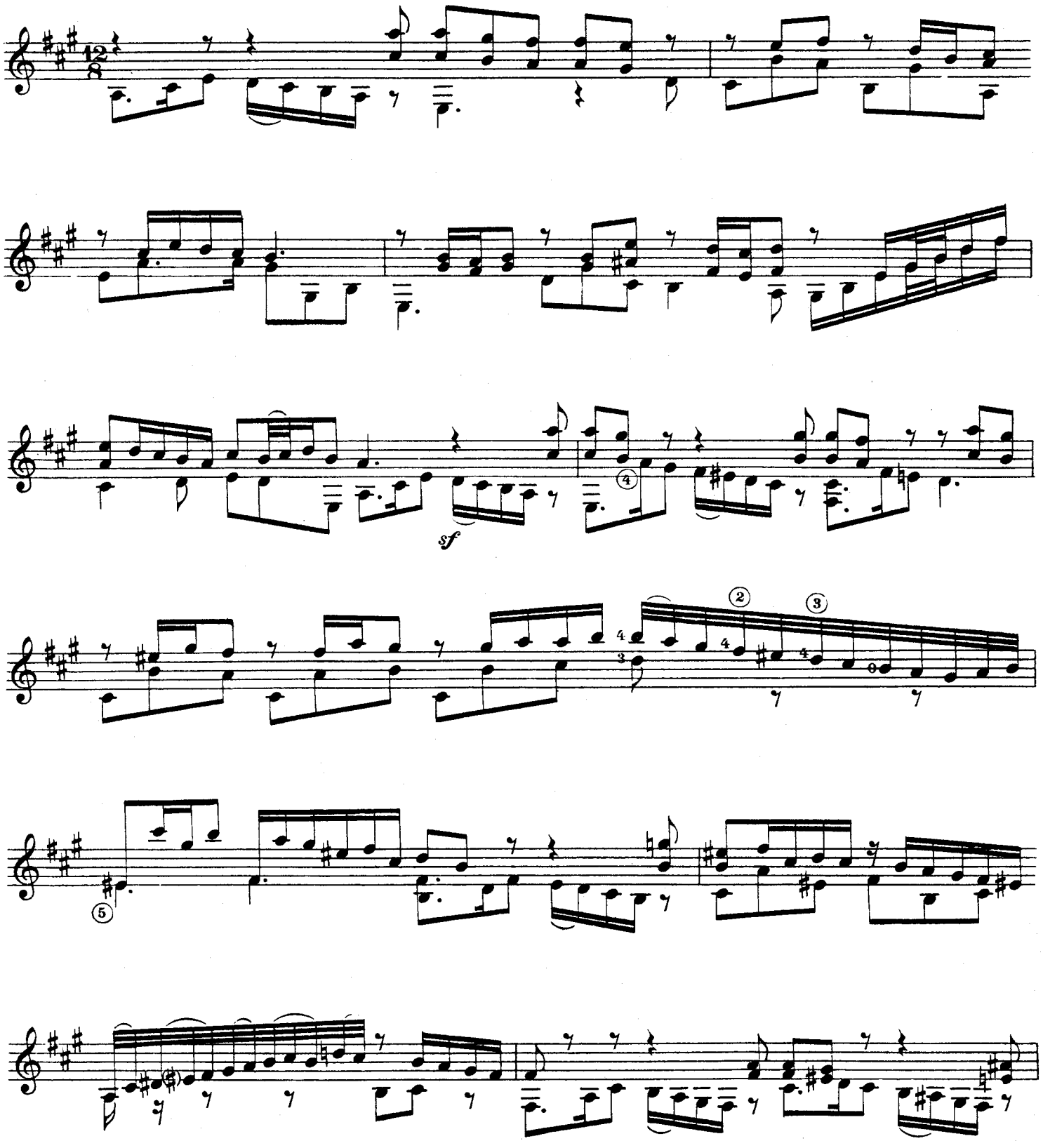

p i ma m i ma
p i ma m i ma
1/2 C.5
1/2 C.5

Siciliana

Arranged and edited
by Siegfried Behrend

Johann Sebastian Bach



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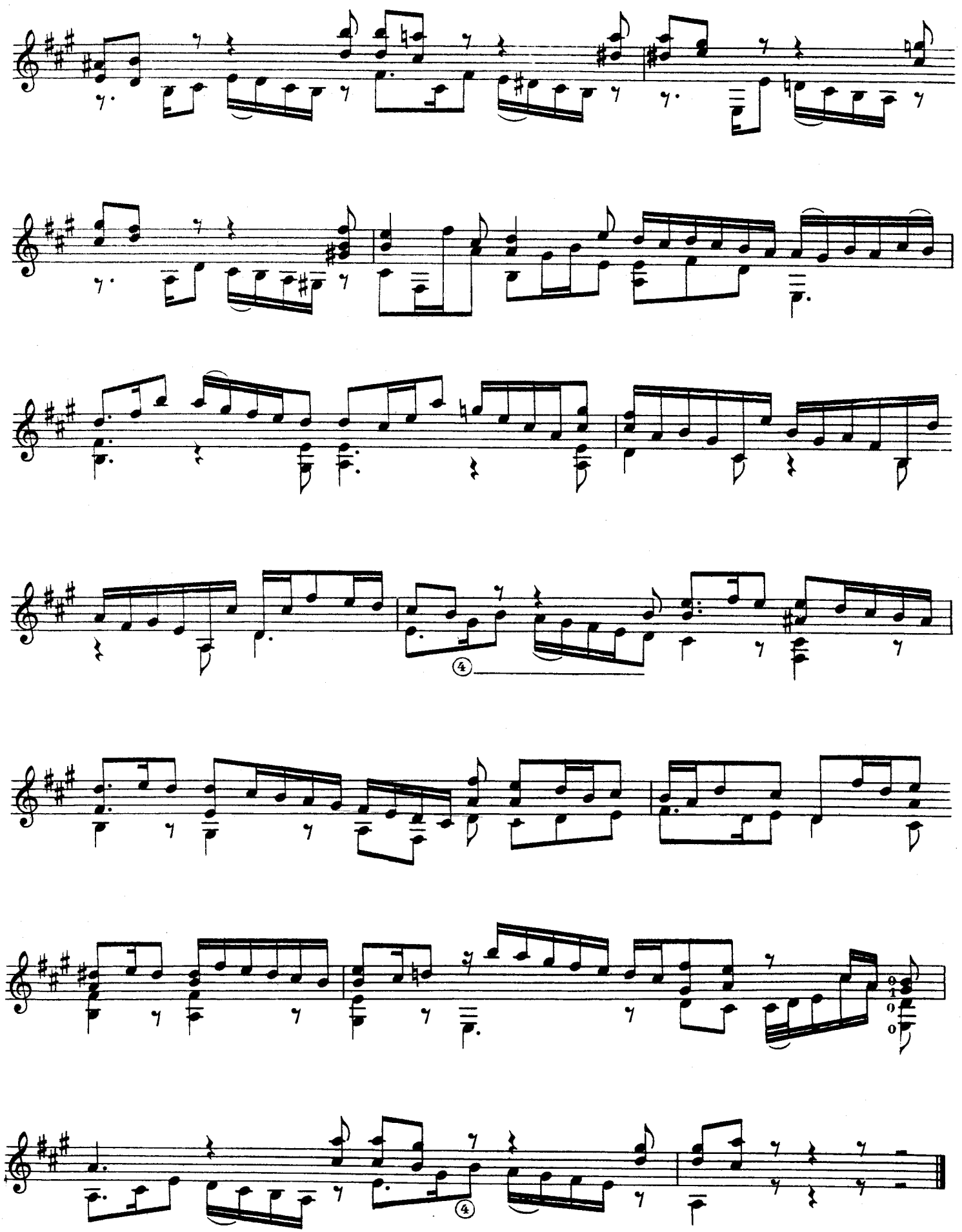
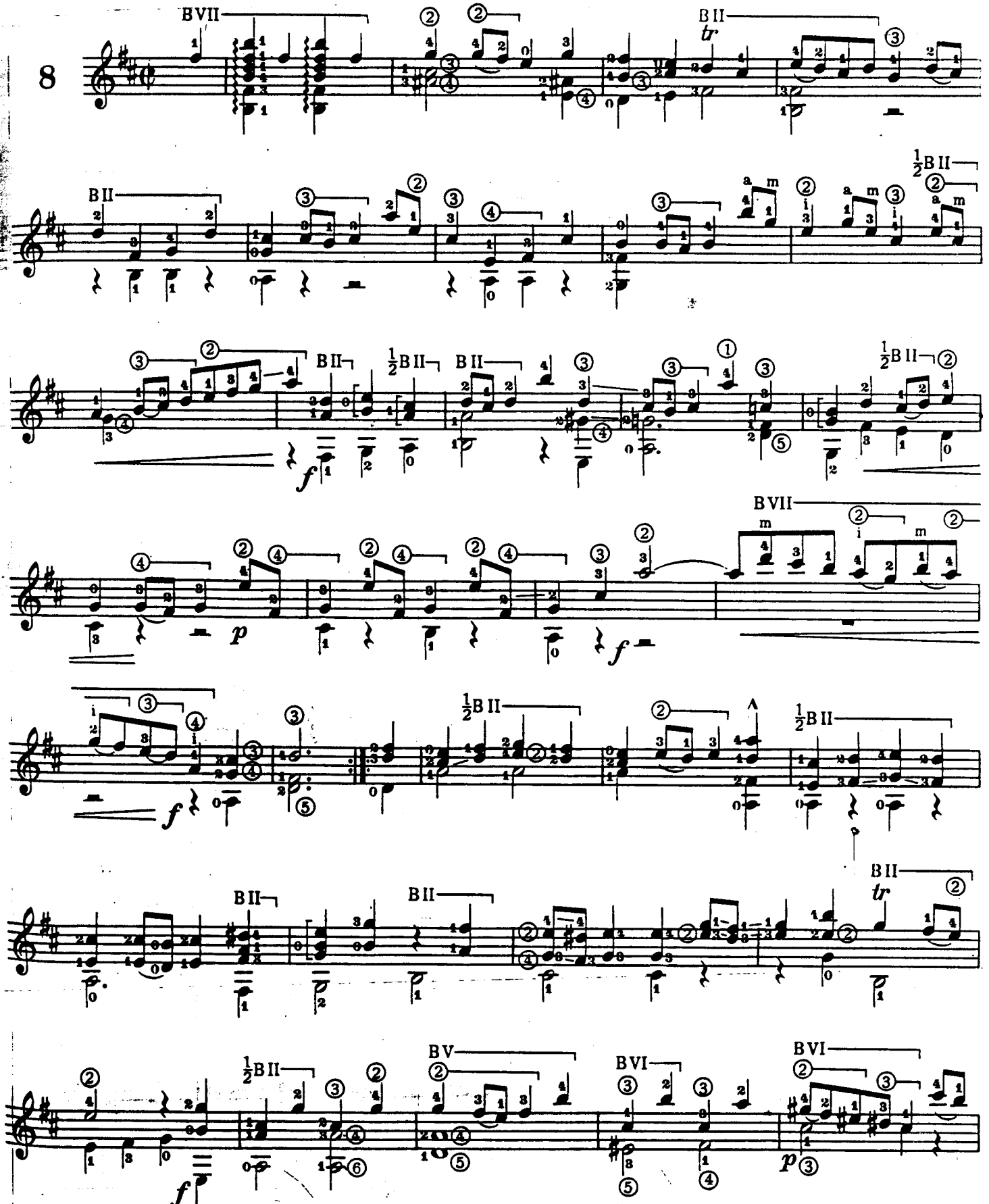
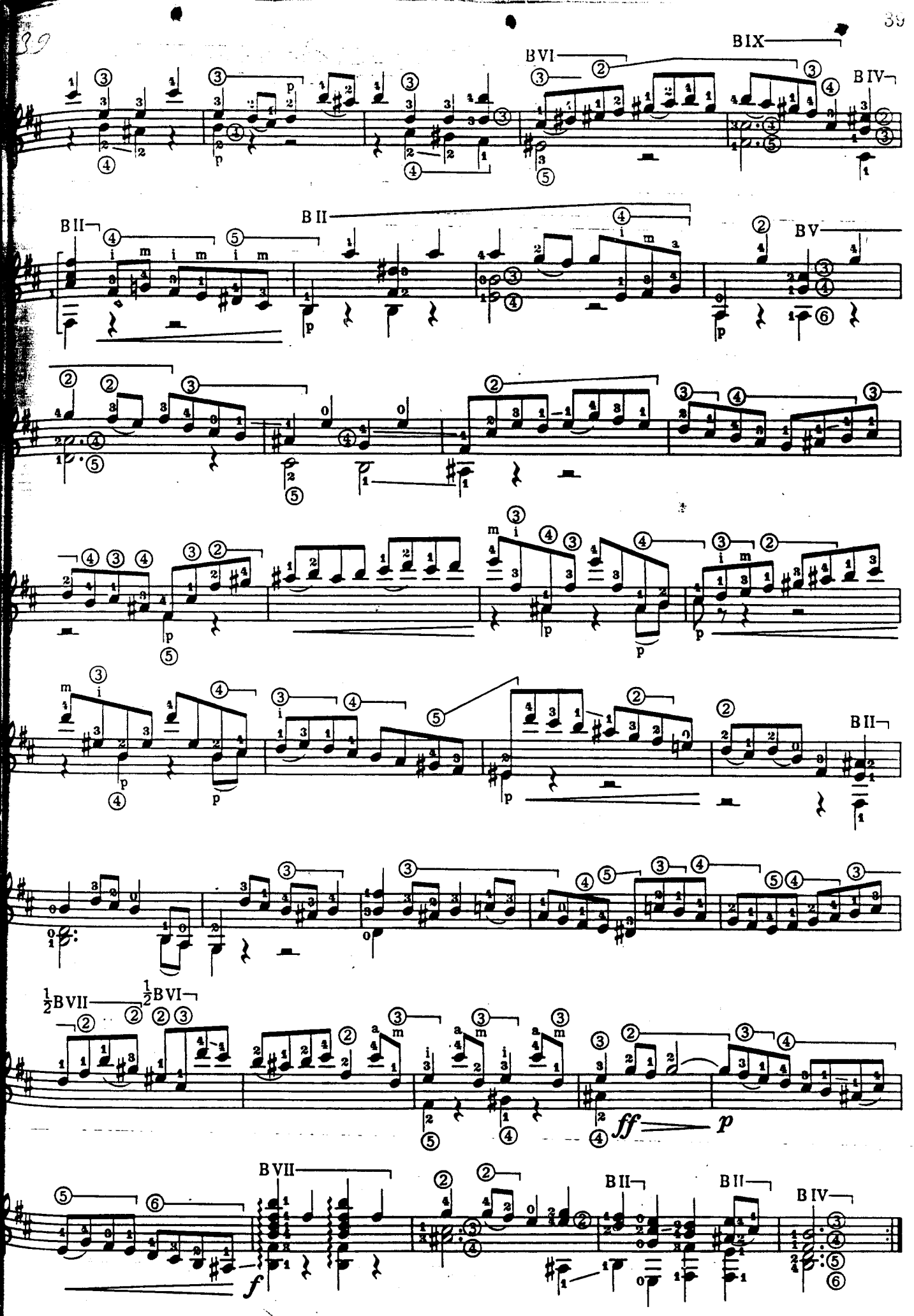


J. S. Bach

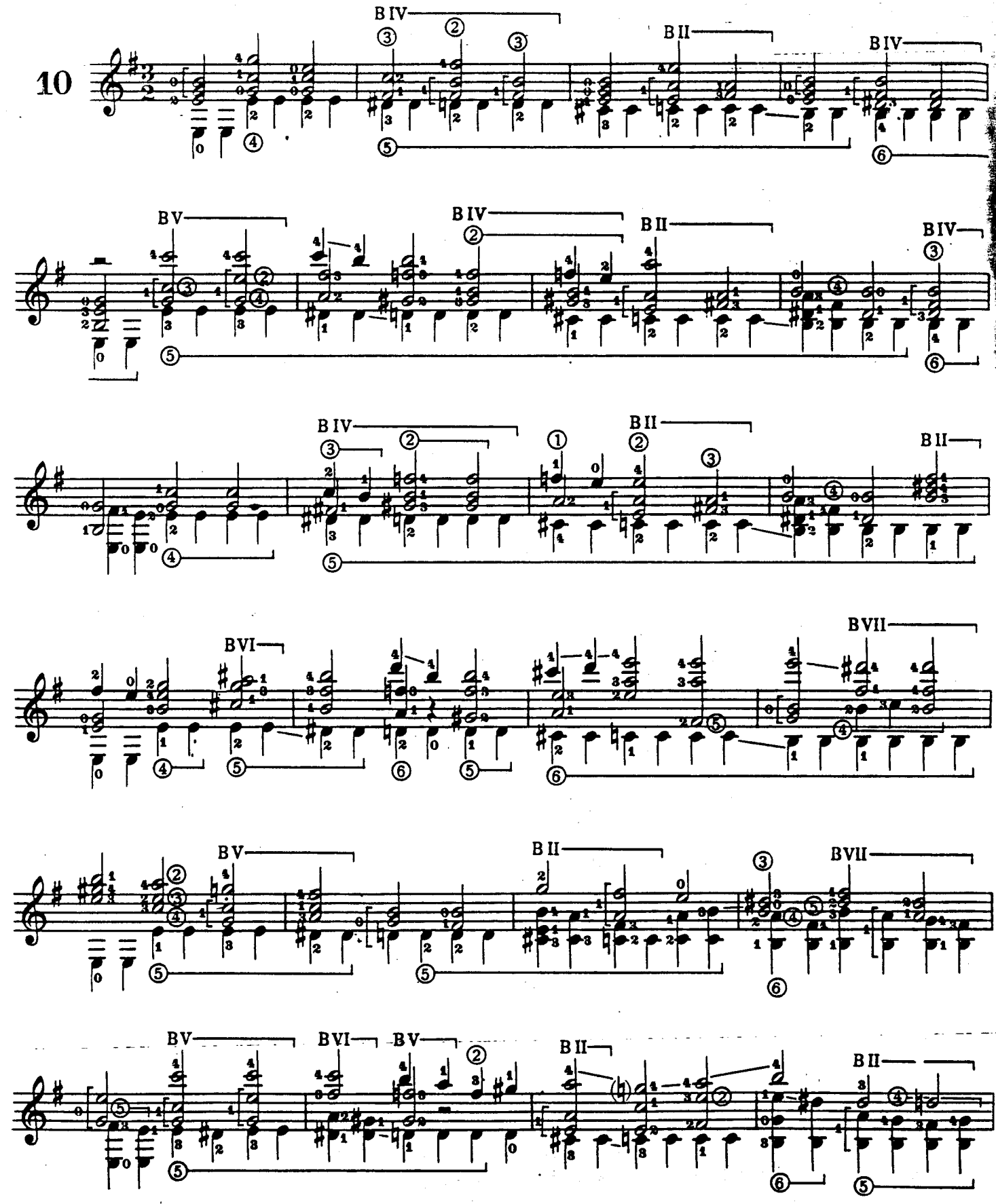
BOURRÉE

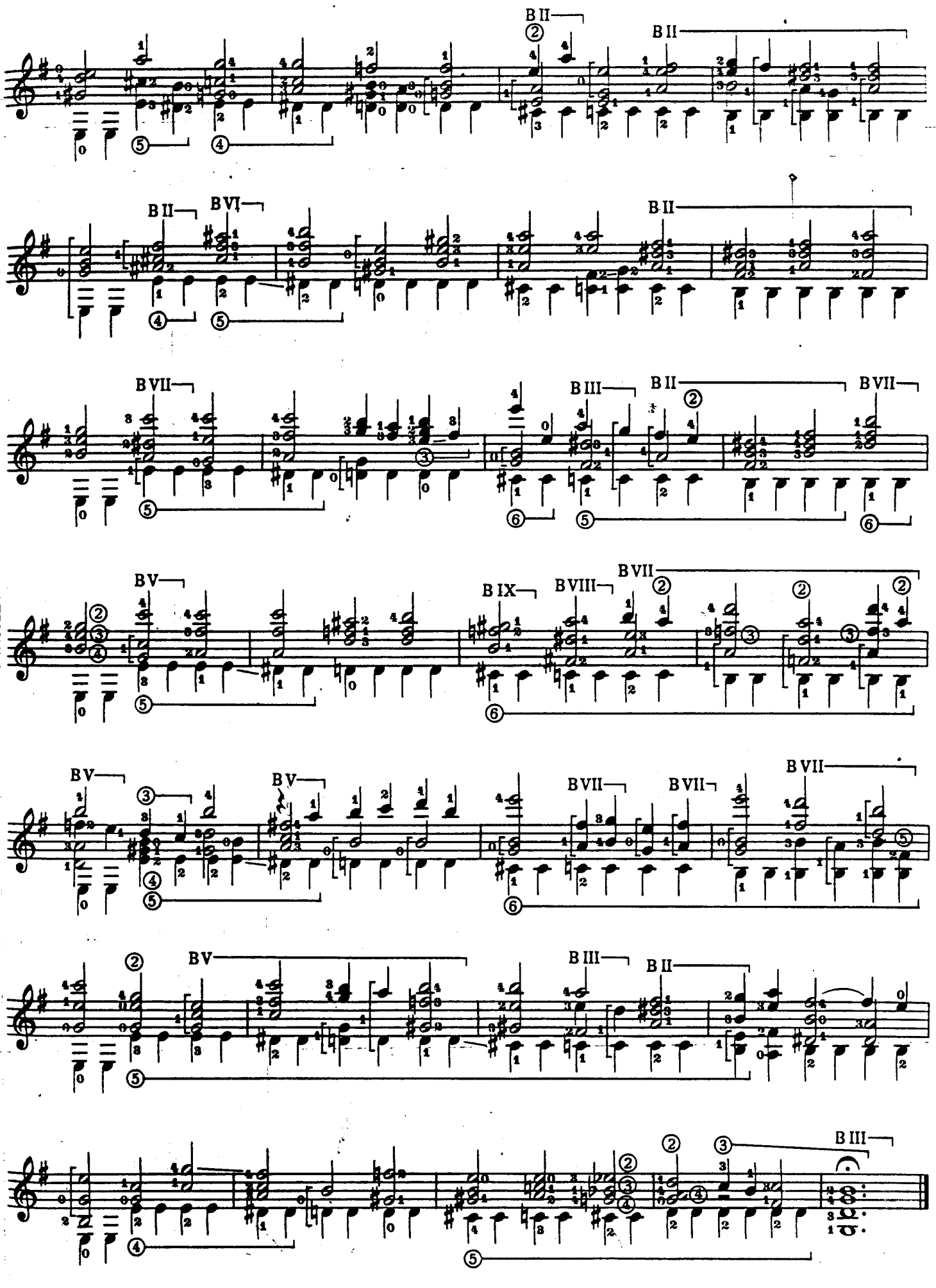



BIX
BVI
BIV
BII
BII
BV
BII
½BVII
½BVI
ff
p
BVII
f
BII
BII
BIV

J. S. Bach

CORO CRUCIFIXUS




B II
B II
B II
B VI
B II
B VII
B III
B II
B VII
B V
B IX
B VIII
B VII
B V
B V
B VII
B VII
B V
B III
B II
B III

СКЕРЦО (ШУТКА)

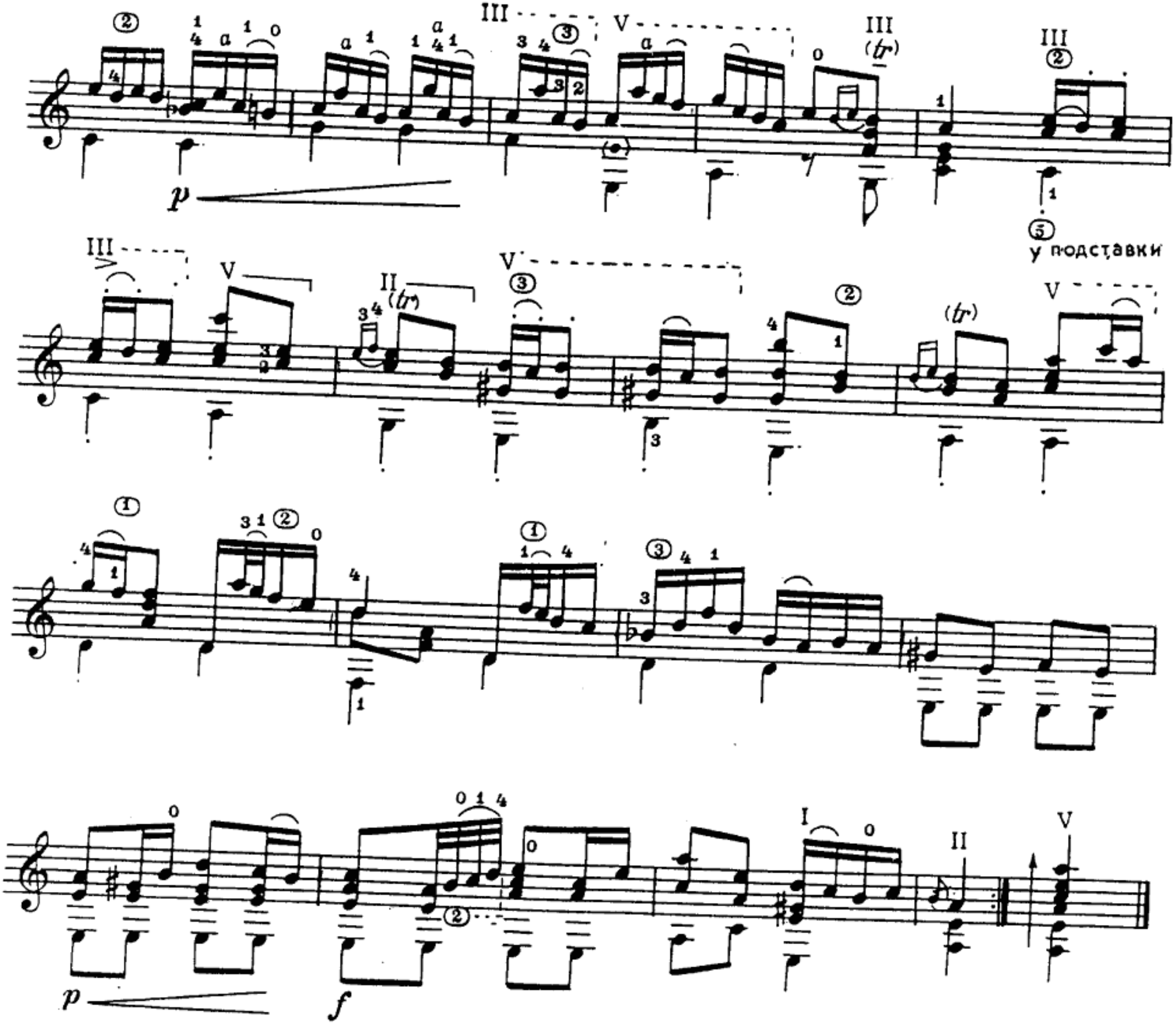
Из Сюиты №2

(переложение Дубовицкого)

И. С. БАХ

Allegro

f staccato

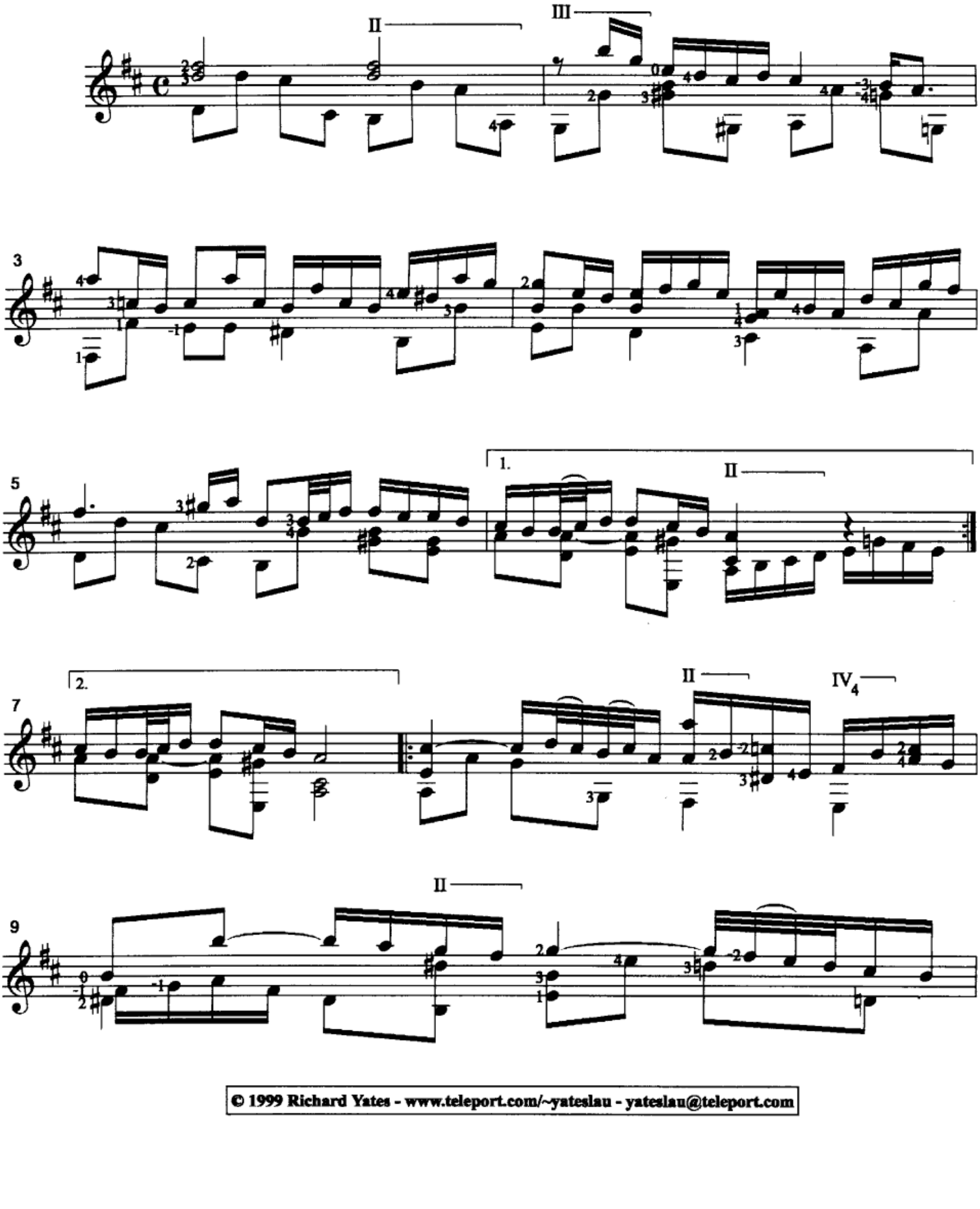

p
III
V
III (tr)
III
III
V
II (tr)
V
(tr)
V
5 у подставки
f

Air

Orchestral Suite No. 3

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



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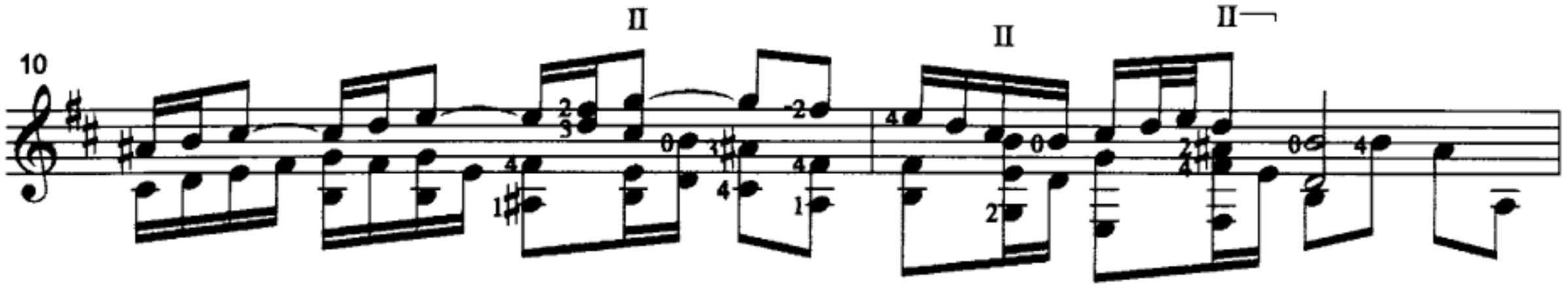
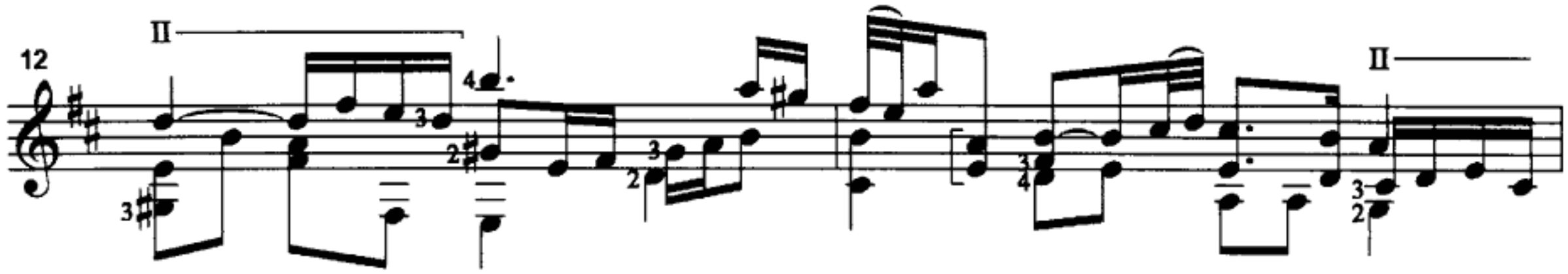
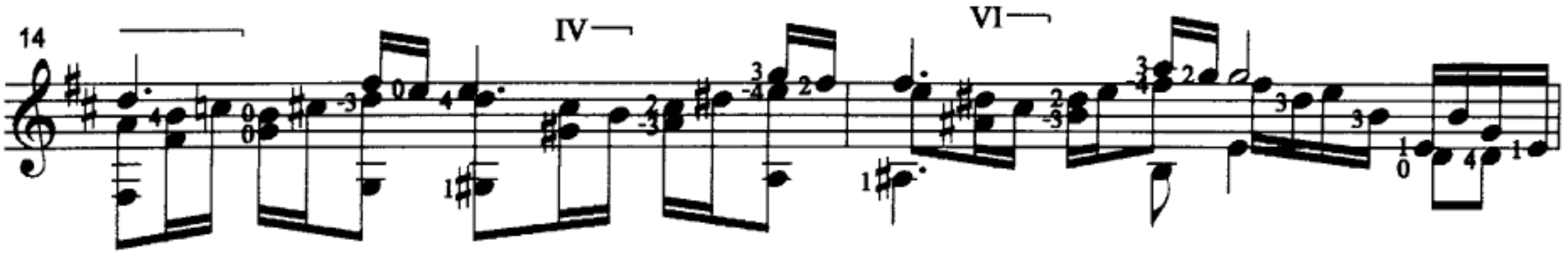
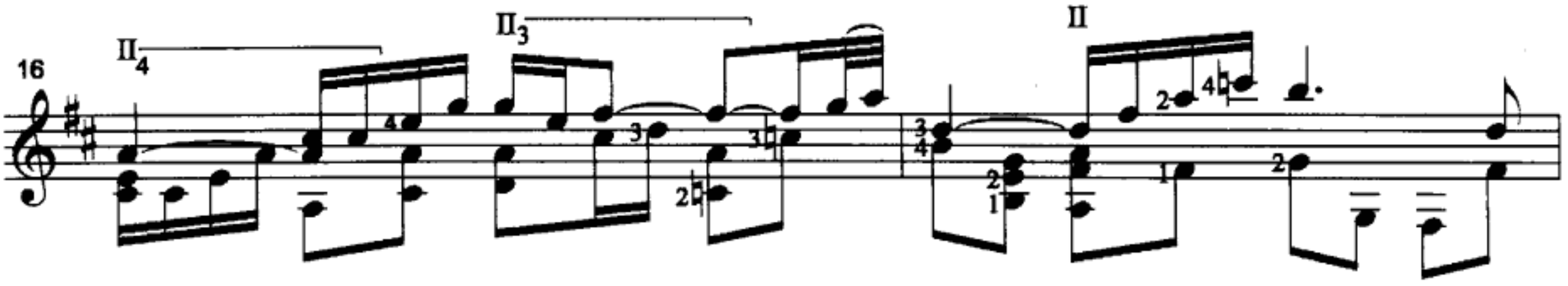
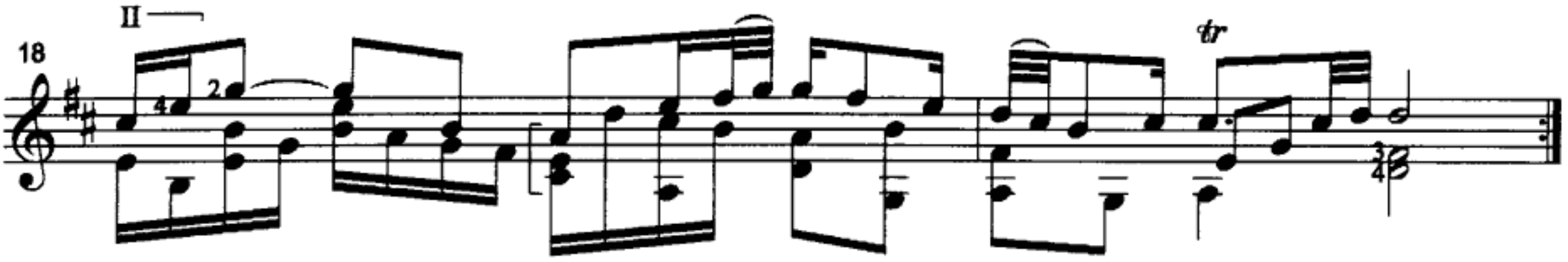

10
II
II
II


12
II
II


14
IV
VI


16
II4
II3
II


18
II
II
tr

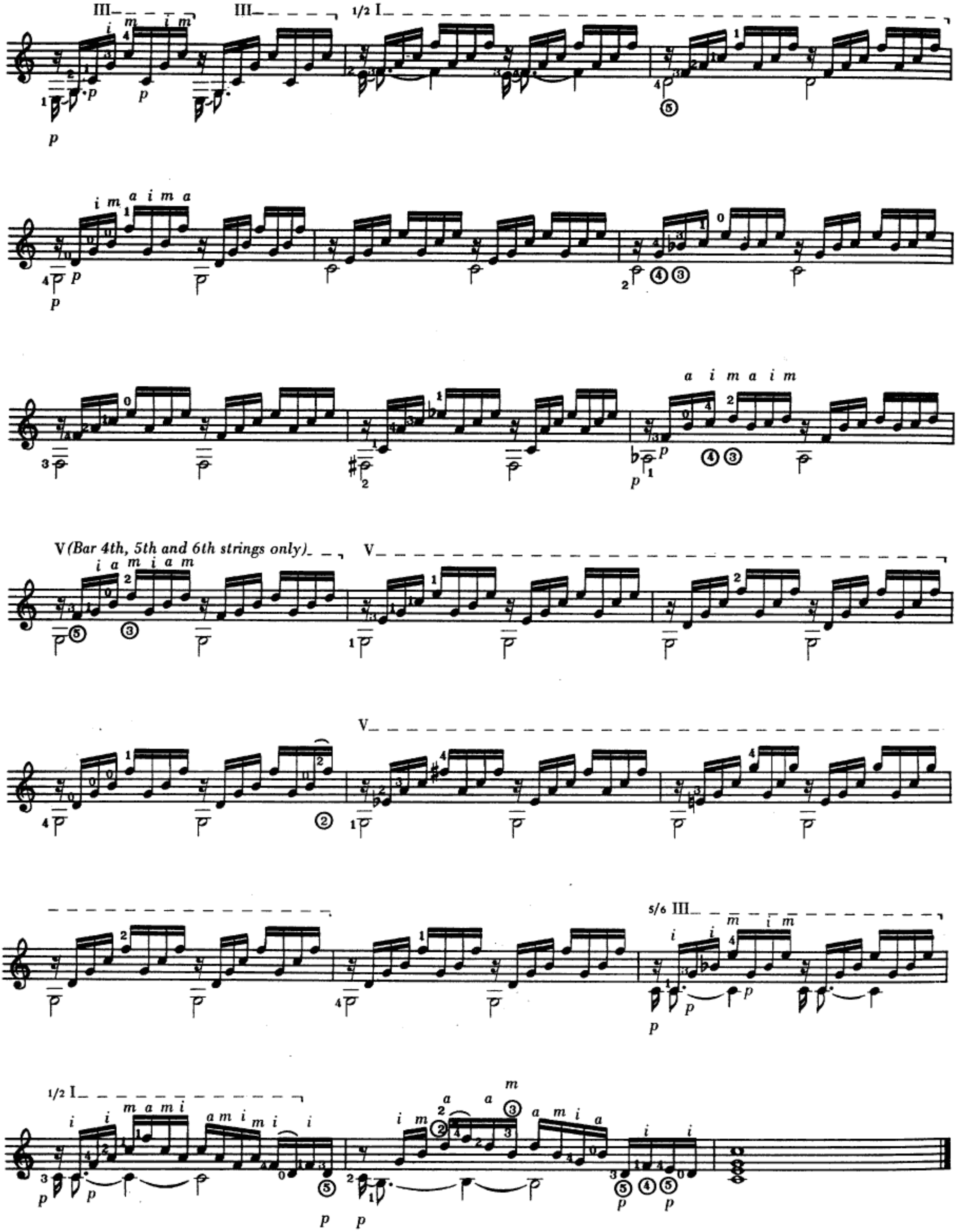
PRELUDE No. I

(Well-Tempered Clavier)

Transcribed for Guitar by
CHRISTOPHER PARKENING

J.S. BACH

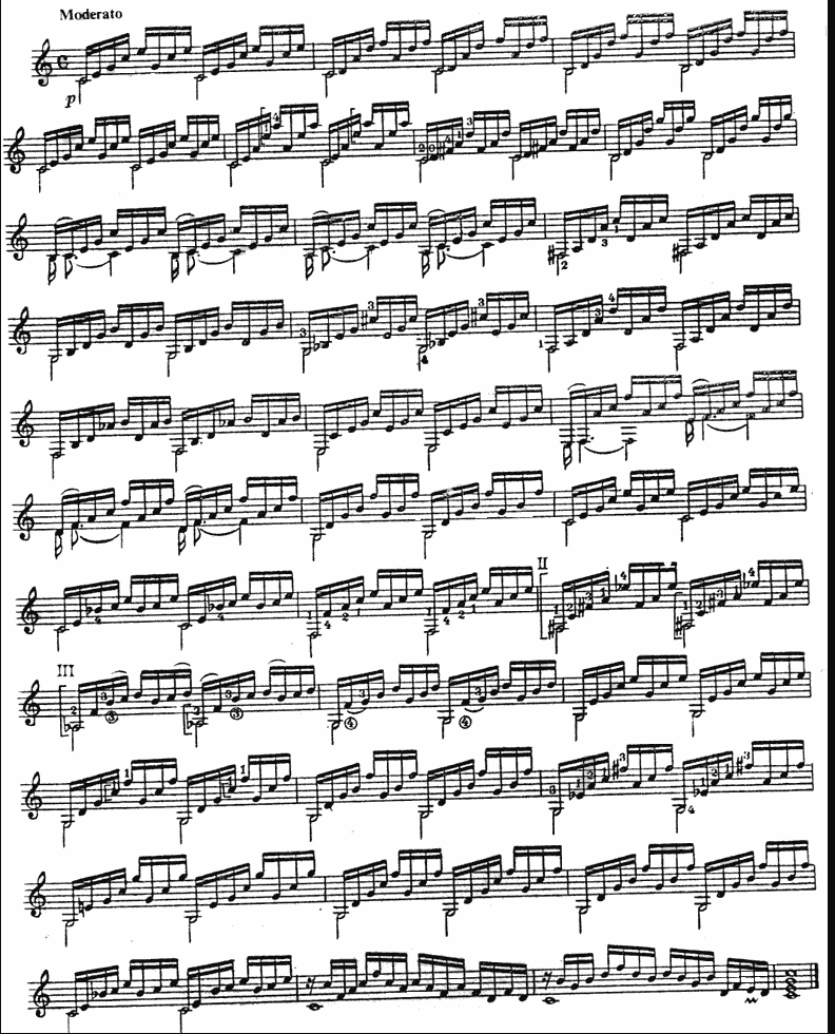
Tune the 6th string to "D"


III
III
1/2 I
V (Bar 4th, 5th and 6th strings only)
V
V
5/6 III
1/2 I

ПРЕЛЮДИЯ №1

Из "Хорошо темперированного клавира"

И.С.БАХ



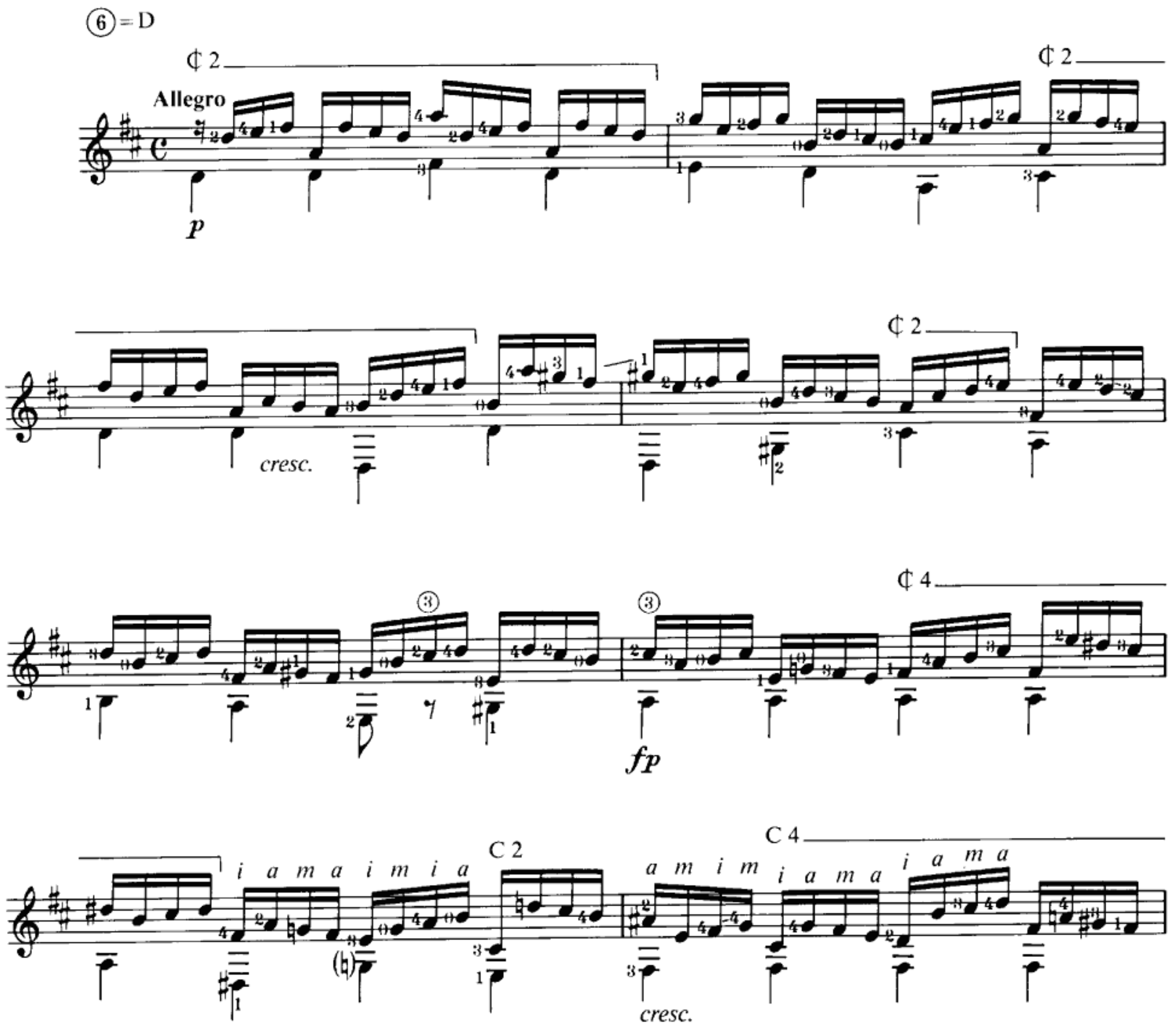
PRELUDE #5

Prelude #5 is taken from Book I of Bach's "Well-Tempered Clavier". This transcription calls for an advanced left-hand technique. Since this prelude was originally written for the harpsichord, a brighter free-stroke technique is best suited to the style of the piece.

I find that the best way to memorize the contrapuntal writing so often used by Bach is to split the piece into numerous small sections. In this case, I suggest that you make the divisions every two to four measures. If you get a sudden memory lapse while playing in front of friends or a concert audience, you can always jump to the next section and continue, rather than stumbling around to find your place or starting from the beginning. This technique has saved my life more than once and is used by many performers to memorize lengthy pieces that have no natural or obvious sectional breaks.

The long scale at the end is called a "cadenza" and is a good legato exercise. Practise it very slowly and play all the notes smoothly and evenly.

J. S. Bach
transcribed by R. Fortin



C 4 C 2

f

dim.

p

i m a m i

cresc.

C 5 C 7

cresc.

C 5 ¢ 2

¢ 7 C 5

¢ 2 C 2

f

ff

i m a i

m i a m C 2

Meno allegro

¢ 2

sf *mf*

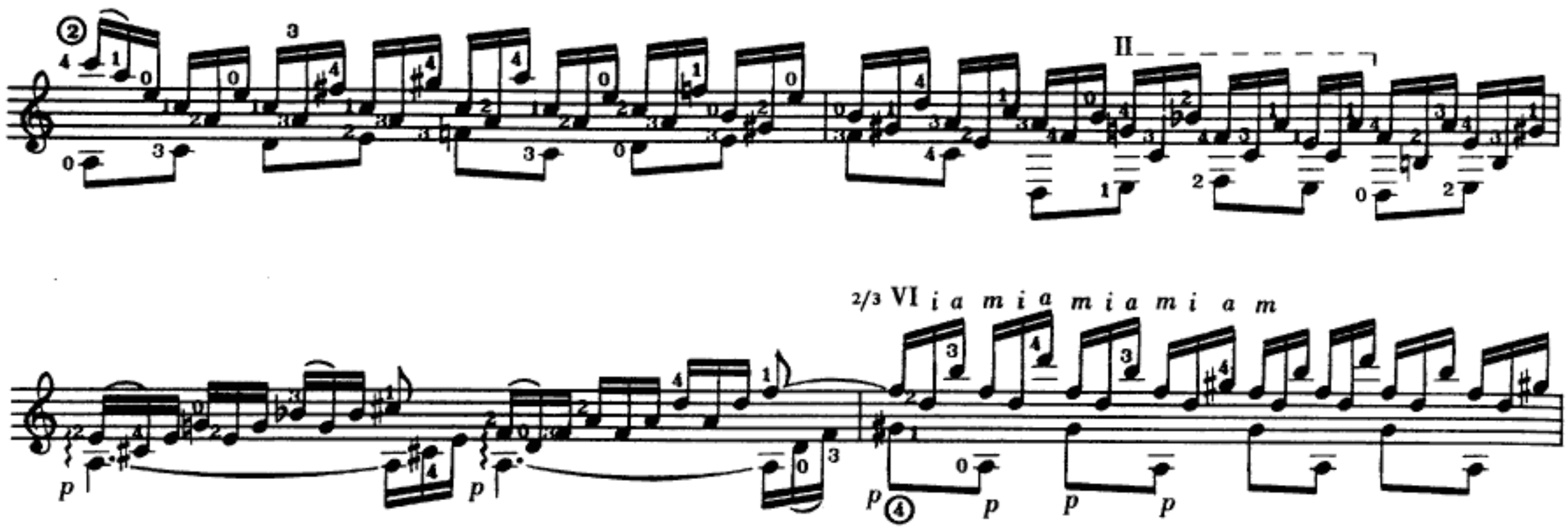
PRELUDE No. VI

(Well-Tempered Clavier)

Transcribed for Guitar by
CHRISTOPHER PARKENING

J.S. BACH

Tune the 6th string to "D"


II
2/3 VI i a m i a m i a m i a m
p
2/3 V
1/2 X
II
VII
IX
1/2 VII
IV
I
I
2/3 III
V
V
II

PRELUDIO VIII

(Dal Clavicembalo ben temperato)

GIOVANNI SEBASTIANO BACH
Trascrizione di LUIGI SCHININÀ

Lento moderato

cresc.

B IV

B V

VII

B VII

p

f

cresc.

dim.

B II

tr

II

Proprietà per tutti i paesi EDIZIONI BÈRBEN - Ancona - Italia
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E. 1102 B.

½B V ½B VII ½B V B IV

f

I

ff

V

II

B IV B V B VIII B VII

B I I II

VII I

dim.

½B IV II

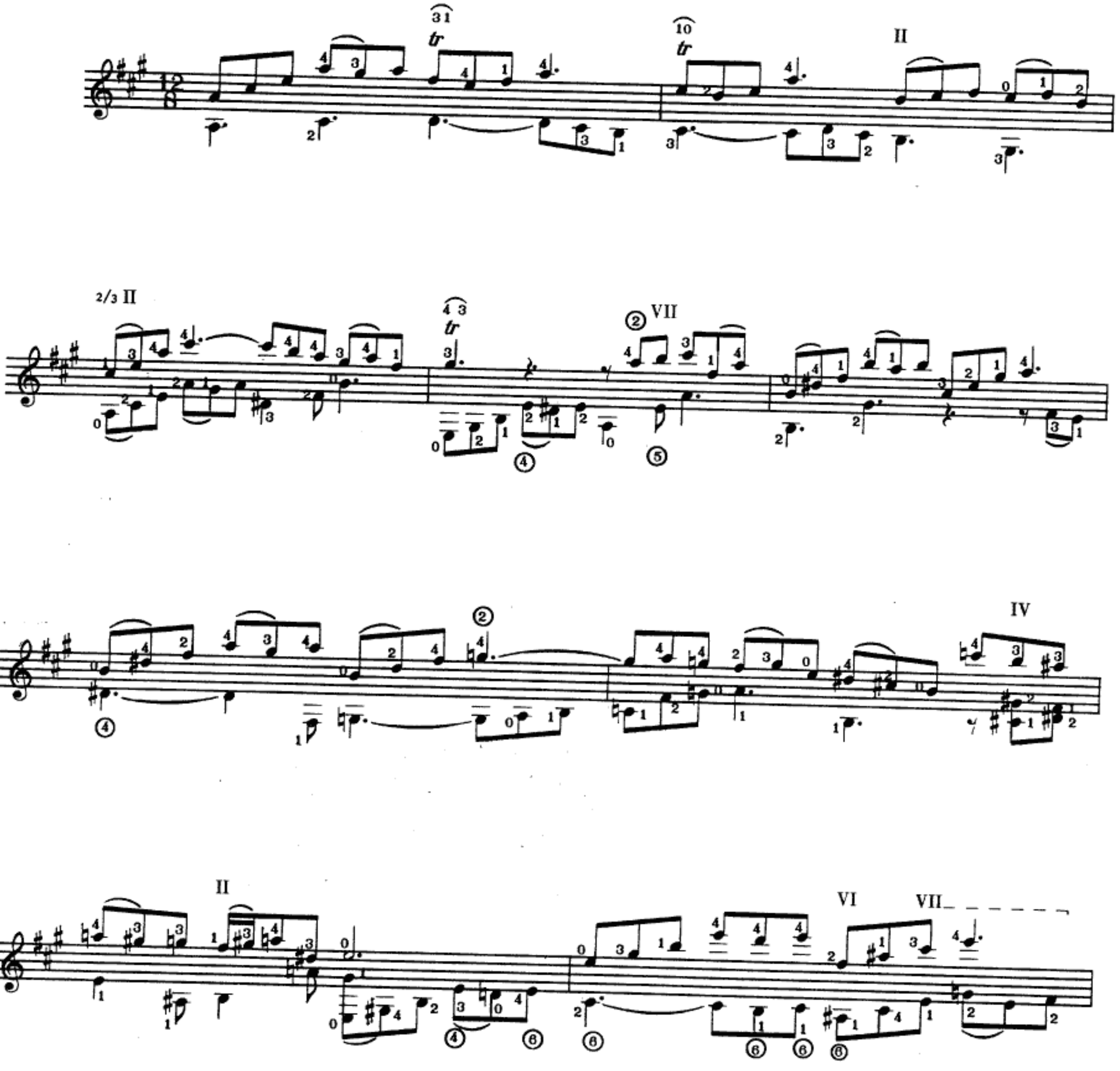
pp *rall. . . .* *ppp*

PRELUDE No. IX

(Well-Tempered Clavier)

Transcribed for Guitar by
KRES AMELOTTE

J.S. BACH



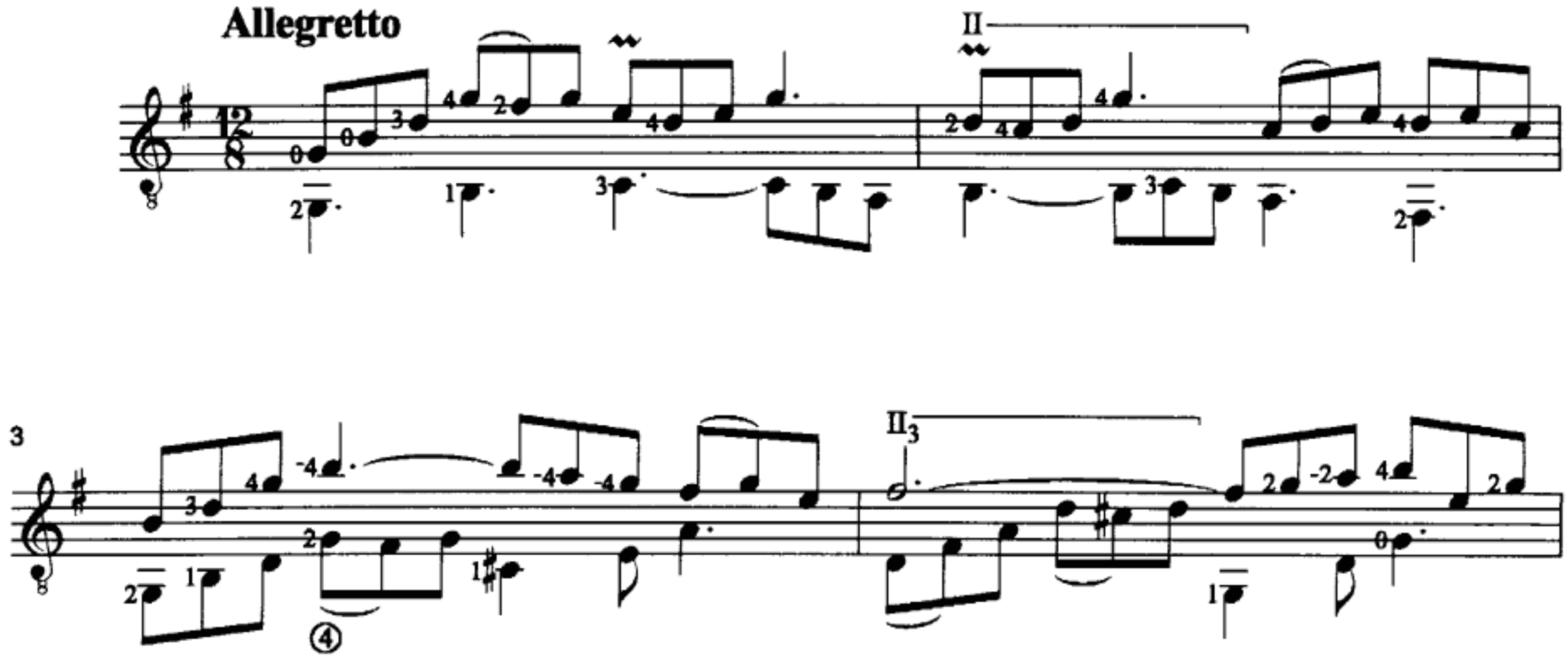
PRELUDE No.9

Well Tempered Clavier Book 1

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)

Allegretto



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11

13

15

VII

17

20

II

22

III

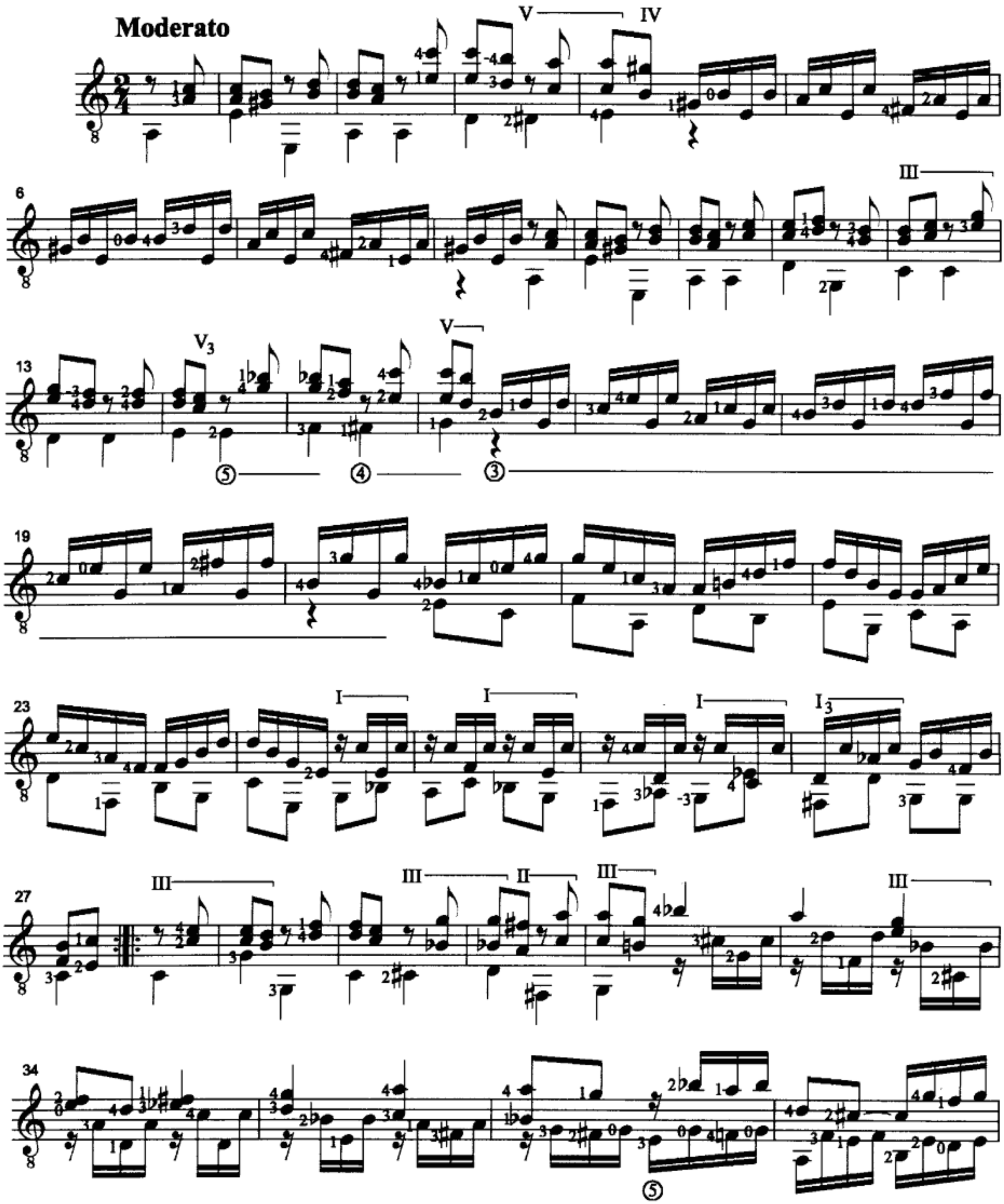
PRELUDE No.12

Well Tempered Clavier Book 2

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)

Moderato



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38

42

46

50

54

58

62

66

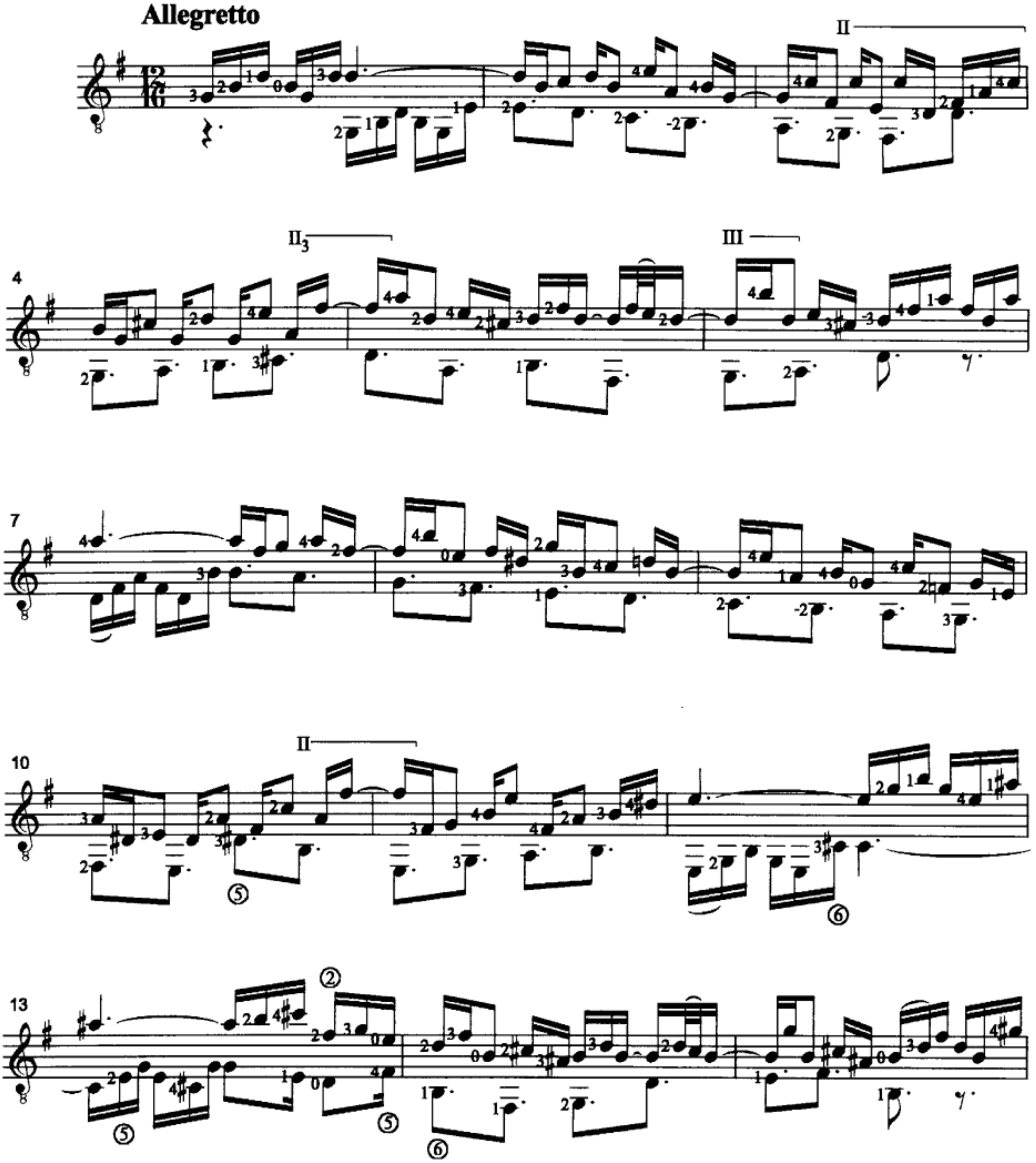
PRELUDE No.13

Well Tempered Clavier - Book 1

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685 - 1750)

Allegretto



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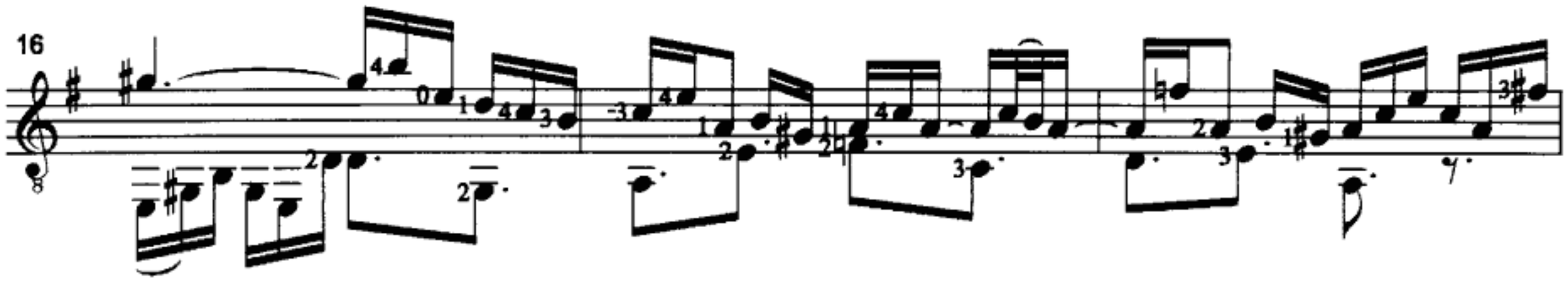
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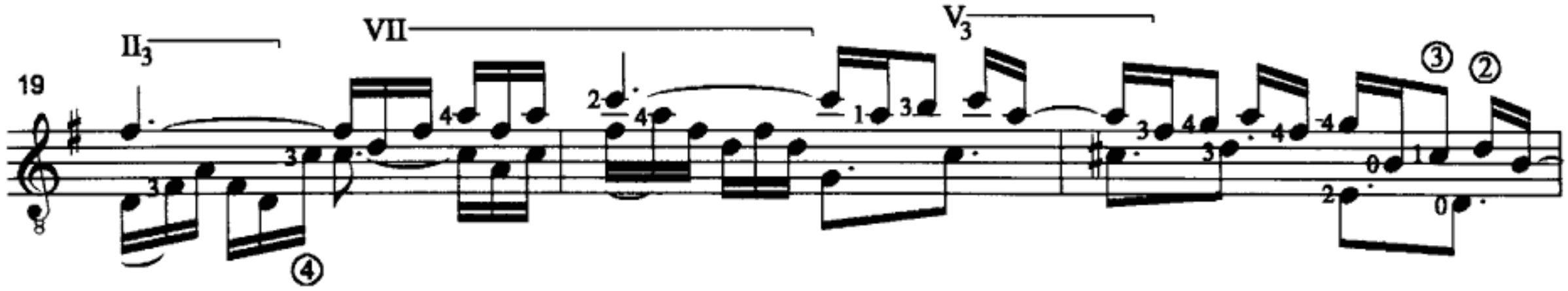
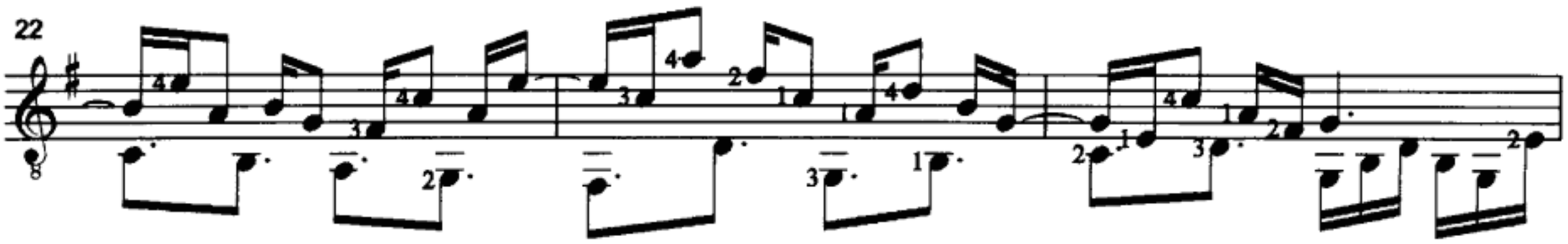

19
II3
VII
V3
③
②
④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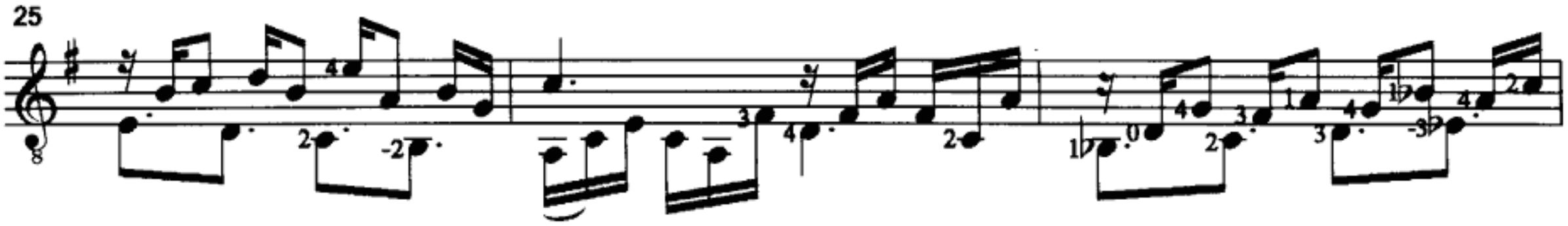
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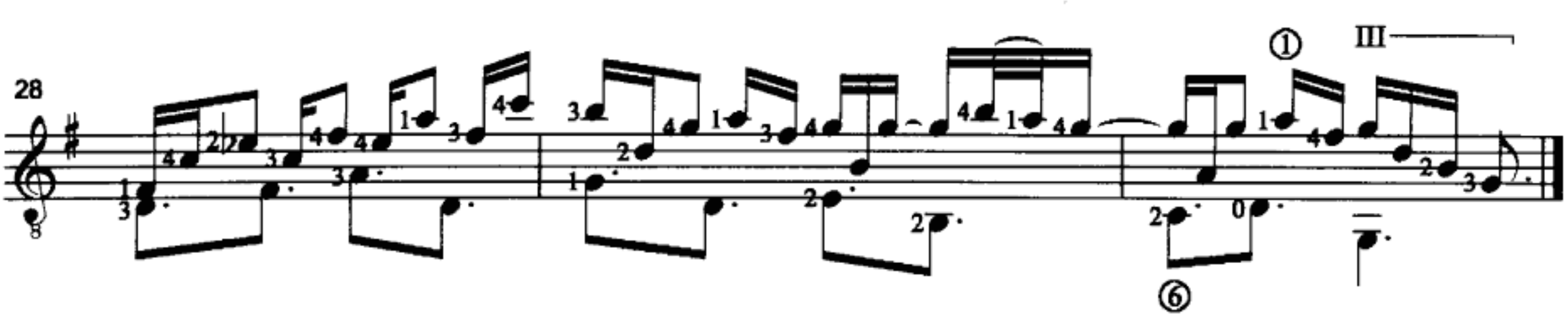
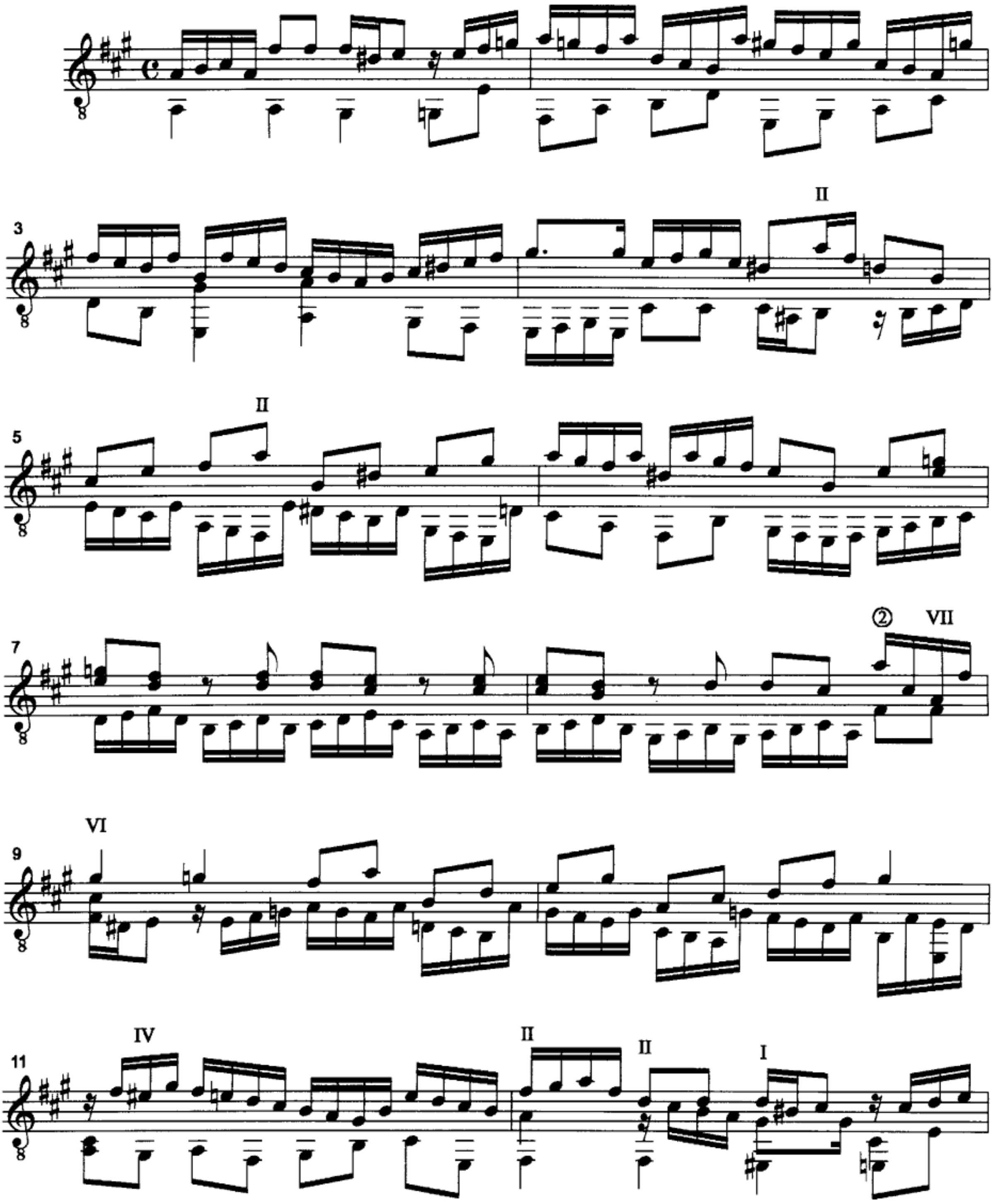

28
①
III
⑥

PRELUDE No.19

Well Tempered Clavier - Book 1

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



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13

II

② VII

15

17

II

19

21

23

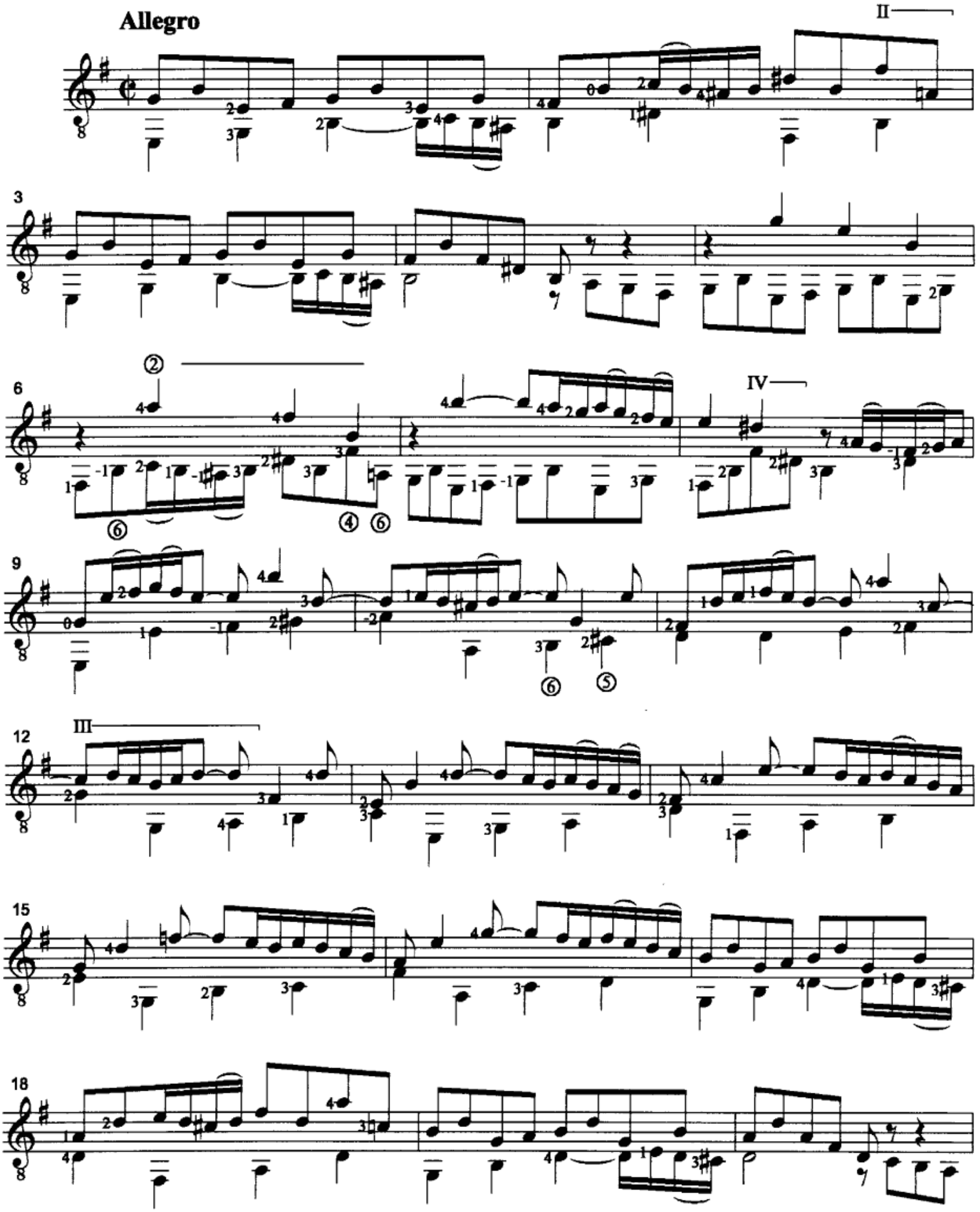
PRELUDE No.24

Well Tempered Clavier Book 2

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)

Allegro



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21

24

27

30

33

36

39

42

45

48

IV

51

54

⑥

57

II

60

VI

II

63